Royal Academy of Music Magazine

Royal Academy of Music

President:
HRH The Princess of Wales
Principal:
Sir David Lumsden

Winter 1990 Price £1.20

A Day in the Life of Peter Mitchell

The tale you are about to read is one of slavish toil, stress, anguish and strife, played out in an isolated dungeon, deep in the bowels of the Academy on the day they call ... Hallowe'en. Yet this terrible story is entirely true and re-enacted every single day: this is a day in the life of the President of the Students' Union!

I awake at 7 am – an hour most students regard as fictional. A cursory glance at my diary as I stagger into the kitchen reveals a day crammed with meetings and other duties that are the lot of the SU President. Munching my cornflakes, I contemplate the delights that await me in Calendar Committee, Governing Body and, first of the day, the Student Liaison Committee. My brain grinds into action, as the BBC reminds me that I have two hours to battle through the suburbs to the depths of my office. Only 50 minutes today: a remarkably swift and sweat-free journey. A good omen? The Academy is quiet, but the mail is already sorted; grabbing it, I head for the basement. The cleaners have done their work, but the SU office seems to have been missed! It would appear that a party was held in my absence last night. I wade through a sea of discarded glasses and finally sink into the comfort of my chair. I can turn my attention to preparing for the day's duties. Student Liaison Committee is first. I study the agenda, and pull relevant documents from non-existent files dotted around the desk. 'The team' is starting to gather; eight of us proceed to the Board Room. It is 9.30.

Student Liaison Committee – SLC for short – is a thrice-termly forum where the Directorate meets the SU Executive committee to discuss burning issues of the day. Despite the formal-sounding title, business is usually light-hearted and constructive. Occasionally, tempers flare, but the Warden – in the Chair – is always able to cope with this. Coffee is served, and the meeting begins: apologies, minutes, matters arising ... and then ... the Principal arrives. He is to make a statement on a matter of grave concern: the mood changes to one of seriousness as he delivers his report. There is some dissension, but agreement is finally reached. After the meeting we head for the sanctuary of the SU office where people say what they really thought!

It is now 11.00, definitely time for another cup of coffee. The troops disperse. My in-tray is as packed as the Bakerloo line. The first item is a depressingly huge bill for last term's Summer Ball – a distant memory for me, though evidently not for the accounts department of Trusthouse Forte! I issue a cheque, but it is useless without the signature of my Treasurer, who is elsewhere. So it is consigned to his in-tray and marked 'urgent' as a conciliatory gesture to THF! The National Union of Students telephones: did I know about the national shut-down of education on the 27th? I politely explain that the students here are unlikely to want to forfeit a day's practice to stand, shouting, outside the Houses of Parliament. The chap hangs up, disgruntled. The phone rings again – it is my counterpart at Trinity College of Music: have I got a date for rag week yet ... oh, and had I started that report for the Review Body? Had I forgotten that the deadline was only a week away? 'No' I retort – 'I was just starting as you phoned.' I click on the computer and search for the file (actually, I had done four pages so I wasn't doing too badly). I decide to fax the report- so-far to Trinity. As 'Print' is selected, the computer screams *ERROR* at me. I object to aggressive, finger-pointing lumps of technology short-circuiting my plans. But the hand book explains my error, and the machine quickly regurgitates the relevant information.

A quick lunch is snatched, and it's back to the Board Room to discuss the calendar for next term, which seems an absurdly long way ahead. Rag-week date is set for the penultimate week of next term. We emerge at 3.25 – only an hour and a half until Governing Body. I have an item on the agenda (number 17 – comfortably near the end) and have allocated time to prepare myself. My peace is periodically shattered by students with a variety of requests: could they have a SU card? Do I know anything about housing benefit or the poll tax? Could I have the heating turned on? Is it possible to do anything about the coffee in the canteen? 5.00 approaches, and the Board Room is already filling up. (It always strikes me as curious that there are more Governors than the board table can accommodate – still, at least I don't have far to travel!) The meeting commences, and the Chairman decides to alter the agenda order to incorporate other business at the end: 'agenda item 17 then please ... a report by the President of the Students' Union' – there is not even time to get nervous. I say my piece, questions are asked, and a decision is then deferred until the next meeting – at least it's over. I return to the office.

The bar (off which sits, strategically, the Union office) is being prepared for the Hallowe'en ball. Students are busy erecting 'cobwebs' and I cannot help drawing comparisons with the Board room ceiling! The bar is filling up, and business is brisk. As midnight approaches, students begin to stagger home, and the scale of tidying-up that awaits us becomes clear. The place is once again deserted. It takes less time than expected to clear up and taxis are ordered: 'half an hour, sir' informs the voice down the phone. No choice but to accept. It is 1.15 am. As we amble through dark, sleepy suburbs, I contemplate the paradox of my situation: from representative to Board Room to student, and I recall how strange I must have looked at the disco in my City-style suit!

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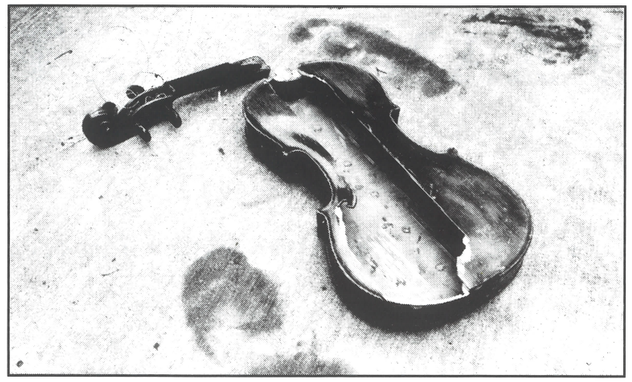

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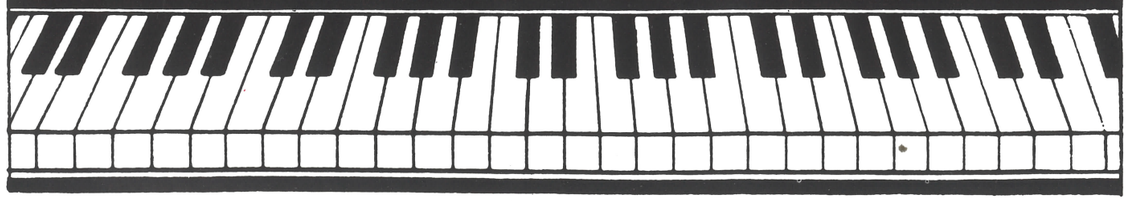

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Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club

Number 246 Winter 1990
Royal Academy of Music
Marylebone Road
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Few are blessed with the ability to foretell the future. Those who have tried have often been disappointed by the outcome of reality, or have remained convinced of their vision even when events prove them wrong. At the start of a new decade it is very tempting to look forward and to imagine how things are going to change and how they might be changed more swiftly. In the process much good work may be overlooked and careful long-term objectives made redundant.

Within the last year the Royal Academy of Music has witnessed many changes which are part of the Academy's response to the present Government's education reforms. A glance at the contents of the *RAM Magazine* should be enough to show the diversity of the Academy's activities and of the success of its former and present students. James Kirby's study period in Moscow has offered many insights on the Soviet approach to music education; the String Faculty is benefiting from the visits of Professor Zakhar Bron; the work of the Development Office has added a completely new dimension to the Academy's approach to fund raising and public and student relations. The enormous success of last November's '*Alumni* Day' has helped to increase awareness of the quality of the Academy's product, endorsed by the comments of former students such as Michael Thompson.

Before the next edition of this magazine appears, the report of Lord Gowrie's independent review committee to the Polytechnics and Colleges Funding Council will be known and its recommendations clear. This editorial is not the place to speculate upon possible changes that might be made to the present structure of London's conservatoire system, nor can it influence decisions that may already have been reached. However, one of the PCFC's stated objectives is to improve the quality of music education in the capital and to create the necessary environment whereby musicians can be trained to the highest national and international standards – a laudable intention in itself, but one which relies upon suitable funding to guarantee that talented young performers are offered the best tuition and working conditions. State investment in the future of the arts must recognize the fundamental importance of first-class training.

A significant part of the debate surrounding music education has focused on outlining weaknesses inherent in the present system, with little attention paid to the product of conservatoire training. No one can claim that every student who passes through the RAM (or any other conservatoire) will emerge as a refined international soloist. However, it is worth noting that around one quarter of all players in Britain's major orchestras are former RAM students and that its *alumni* make a major contribution to our musical life. It is upon this strength that the Academy is determined to build for the future.

ANDREW STEWART

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Editor: Andrew Stewart
Publishers: ATC Publishing Ltd (01-739 2985)
Advertising Manager: Simon Pullar (c/o 01-556 4670)
Typesetters: New Notations, 6/215 Bedford Hill, London SW12 9HQ
Printers: ATC Print & Design Ltd, 38-50 Pritchards Rd, London E2

Music appreciation societies are always popular but without the musicians themselves there would be nothing to appreciate.

Without their dedication and talent, all would be silence.

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News Update

People & Places

The Principal will visit Moscow Conservatoire in 1990, to learn more about the Russian ways of music education (*see also* James Kirby's article in this issue) and to set up the mechanism for an exchange of students between the two institutions.

Not to be outdone, the Deputy Warden, **Jasper Thorogood**, visited Japan at the beginning of December to audition and interview Japanese students wishing to enter the one-year Intermediate Certificate Course. As a result, five new students will join the Course at the beginning of the Summer term.

The new Director of Orchestral Studies is **John Georgiadis**, who takes overall charge of the RAM Orchestras with particular reference to the Symphony Orchestra.

Christopher Warren-Green has been appointed Artistic Director of the Sinfonia Orchestra, while **David Strange** supervises the String Orchestra. All three orchestras were in cracking form in their Autumn 1989 concerts, not only in Duke's Hall but also in St John's Smith Square where, on 26th November, the Symphony Orchestra's concert included John McCabe's *Concerto for Orchestra* and Bruckner's Symphony No 4 in E flat.

The new Deputy Administrator is **Jim Mirabal.** He has worked in the Finance Department of Surrey University and at Oxford University Chest. Recently he was Deputy Accountant at the Design Council and then Financial Controller, Royal Botanic Gardens, Kew. He replaces Rosamund Sykes who has gone to the V&A as Head of Finance. Jim Mirabal joins the Directorate of the Academy.

The Spring Term Opera is *The Crucible* by Arthur Miller, with music by Robert Ward. Performances will be on February 20, 21, 23 and 24. It spearheads the American Music Festival in March (*see* p. 8). All ticket applications to Liz Tomlin, Opera Department, RAM.

The search continues for addresses of ex-RAM students. **Janet Snowman**, Research Officer, would once again like to hear from anyone who can help locate the whereabouts of ex-students. Out of approximately 10,000 living alumni she has managed to trace just over 3,000 addresses – all in the space of a year. If she can do the same again in 1990 the Academy will then have tracked down a higher proportion of its alumni than almost any other polytechnic or college in the country. Can you help her? Do you know of any names and addresses that you think she might not have? If so, please contact her at the Development Office.

Competitions and Scholarships

Singers specializing in Mozart should take note of the unique Mozart Singing Competition scheduled to take place in June 1990. The competition aims to find young singers with the potential to become 'authentic interpreters' of Mozart's vocal music. Initial rounds will take place in a variety of European centres, with finals in Vienna, a gala concert in Paris, and a prize ceremony in Rome. Applications should be made immediately (and no later than 31 January this year) to the Secretariat, Mozart-Concorso di Canto 'L'Europa invita i giovani cantanti del mondo' CIDIM, CIM-Unesco, via Vittoria Colonna 18, I–00193 Rome, Italy. Singers born after 31 May 1961 are eligible for the twelve substantial cash prizes of L10m (£4,500).

Deadline for entries to the 1990 Harvey's Leeds International Piano Competition is 15 March. It should be noted that the competition is only open to professional pianists of all nationalities born after 1 September 1960. The competition takes place from 7 to 22 September, with a first prize of £6,000 plus numerous recitals and concert engagements, including three appearances with the CBSO under Simon Rattle on 26, 27 and 28 September. Further details are obtainable from the honorary administrator, Mrs François Logan, Harvey's Leeds Piano Competition, University of Leeds, Leeds LS2 9JT.

Composers take note! The Britten-Pears Foundation has established a new prize, the Britten Award for Composition, worth £10,000 and linked with a commercial recording. The award will be made to any living composer born or resident in Britain for a large-scale work premiered within the last ten years. For detailed information contact The Britten-Pears Foundation, The Red House, Golf Lane, Aldeburgh, Suffolk IP15 5PZ.

For those intending to pursue futher postgraduate study, application for a Wingate Scholarship might prove a successful method of finding extra funding. The scholarships are available to those over 18 who are citizens of the UK, Israel or a country now or formerly part of the Commonwealth. Awards are made to those of great potential or proven excellence who require funds to complete work of particular importance. Details and application forms are available from the administrator, Wingate Scholarships, 38 Curzon St, London W1Y 8EY. This year's deadline for applicants is 1 March.

Sir Geraint Evans rehearses students in the opening of Act I of The Magic Flute. From left to right are: Samantha Lavender, Sir Geraint, Emily Bauer-Jones, Cecilia Fontes and (floor) Mark Le Brocq.

Members of the Amadeus Quartet (l to r, Norbert Brainin, Siegmund Nissel and Martin Lovett), in consultation with students, June 1989. The Amadeus Quartet took over the direction of Chamber Music Studies in 1986. They directed their first Summer School Course last August, attended by a dozen quartets from around the world.

RAM and King's College, London

Last September the Academy and King's College, London announced their intention to create a joint Centre for teaching and research in music. The aim of this Centre is to establish a comprehensive degree programme in music, combining both performance and theoretical studies. One university music professor has already called this 'one of the most important developments in music education this century', and the press release carrying the full announcement attracted much interest and favourable comment.

The new arrangements will bring many benefits to aspiring young musicians. To begin with, it is intended to upgrade our existing 3- and 4-year courses to BMus status for those entering the Academy from September 1991. These awards are intended to recognize the 'degree worthiness' of performance, and the courses will combine practical and supporting work as at present. Talented young musicians often find it difficult to choose between music college and university; our new courses are intended to meet either or both aspirations, and will continue to be tailored to the needs and abilities of each student as performer.

When the new undergraduate arrangements are in place we intend to develop a postgraduate performance-degree programme.

One of the main by-products of this association with King's College will be better access to various student facilities, not least the possibility of extra hostel accommodation at Westfield College in nearby West Hampstead. Careers advice, international exchanges and social and recreational facilities will all improve and increase as the initiative with King's College gathers pace.

It is an exciting and radical development for the Academy and for British music education generally. A further report will appear in the Magazine's next issue.

Appointments and Awards

Sir David Lumsden has been awarded an Honorary Doctorate (D.Litt.) from the University of Reading. He will be presented with the award at the end of March.

Ex-Academy student **Jonathan Plowright**, a pupil of Alexander Kelly, has recently scooped first prize in the European Community-sponsored European Piano Competition, worth £6,500.

Teresa Shaw (mezzo-soprano) has bagged a number of prizes and awards recently, including first prize in the Great Grimsby International Competition for Singers. She has been awarded a Maisie Lewis Young Artists Recital at the Purcell Room to take place in March, and also reached the final of last year's National Federation of Music Societies Young Concert Artists Award.

The 1989/90 Philharmonia Chorus Conducting Scholarship goes to **David Lawrence**.

Geoffrey Alvarez (1984) has gained the degree of Doctor of Philosophy from the University of York.

New organist at St Columba's, Pont Street is **Gerald Barnes**.

Nicholas Carter has been awarded a PhD. from the University of Surrey for research into 'Automatic recognition of printed music in the context of electronic publishing'.

Salvatore Accardo (r) after presentation of HonRAM, with violin student Alan Brind

Governors' News

Three senior Governors of the Academy retired in the summer of 1989. Mrs Ralph Vaughan Williams, Mr Sidney Quin and Mr 'Beaker' Saunders between them had given some 70 years' service to the Academy, and their input to the Academy's deliberations will be missed. Many former students will recognize the drawing (left) of 'Beaker' Saunders, who for many years regularly sang in the Academy's senior choir.

Gifts and Bequests

News has arrived of a bequest by the late Mrs K. M. Bayfield of 2246 Palmer Avenue, New Rochelle, New York State, USA.

The income from this bequest will be available at the Principal's discretion to fund an award for students of either singing or piano. The bequest comes with a certain amount of accrued income, enabling a first award to be made in June 1990 for the Academic Year 1990/91. A probable award of £750 per annum is presently envisaged.

On behalf of the Academy, Sir David Lumsden received a cheque for £363,000 from the Broadwood Trust, represented by Mr and Mrs Adam Johnstone. This cheque, presented at a ceremony in Duke's Hall on 16th May 1989, took the total donations from the Broadwood Trust to over £600,000, making it by far the Academy's largest benefactor since the Appeal was launched in 1986. Indeed it was thanks both to Mr Johnstone's personal enthusiasm and to the Broadwood Trust's original donation of £100,000 that the Appeal got off to such a flying start. At the ceremony, Mr Johnstone also presented the Academy with a 1787 Schudi double harpsichord and six antique Broadwood pianos.

Jonathan Willcocks Heads Junior Academy

Sir David Lumsden introduces the Academy's latest recruit

Just a few days ago, **Jonathan Willcocks** took up full-time reins as the new Director of the Junior Academy.

After being a chorister at King's College Cambridge and an Open Music Scholar at Clifton College, he took an Honours degree in Music from Cambridge University where he held a choral scholarship at Trinity College. For the past fourteen years, he has held appointments as Director of Music, initially at Portsmouth Grammar School and, since 1978, at Bedales School.

In addition to his teaching work, he has worked extensively as an adjudicator and examiner, particularly in his specialism of vocal and choral music. He has in recent years conducted both choral and orchestral concerts with the English Chamber Orchestra, the London Mozart Players and the Bournemouth Symphony Orchestra, and has worked with soloists including Dame Janet Baker, Kenneth Bowen, Eidwenn Harrhy, Ian Partridge, Sarah Walker and David Wilson Johnson. He is also the current Musical Director of both the Portsmouth Choral Union and the Chichester Singers.

Jonathan Willcocks: nurturing young musicians

Jonathan is a distinguished composer, too, whose works have been published by Oxford University Press, Novello and Fraser-Enoch in this country and by Lorenz in USA. He has undertaken commissions for musical scores for ITV, Channel 4 and TVS. Future commissions include major choral works for the 1990 Three Choirs Festival at Worcester and the 1991 Chichester Festivities.

Jonathan succeeds Gavin Brown, who has been Director of the Junior Academy since 1976. Every Saturday morning musically gifted children from the age of 8 to 18 travel from all over the country to receive weekly tuition and coaching at the Junior Academy. The idea of providing musical tuition for children in London came from Margaret Donnington, who in 1935 founded a Junior Exhibitioner's Course for this purpose.Today, approximately 160 school children attend on Saturdays, many of whom subsequently take up places at the senior Academy and eventually establish themselves in the music profession. Pupils of the Junior Academy have given highly successful public concerts, not only within the Academy, but at St Marylebone Parish Church, the Wigmore Hall, at the South Bank and around the country.

Jonathan's brief is to co-ordinate all pre-tertiary tuition, primarily of course the organization and curriculum of the Junior Academy, but also including the Intermediate Course and the 'First String Experience'. It is of fundamental importance in the Academy's forward planning that we harmonize the training of young musicians across the whole spectrum of ages. We wish Jonathan Willcocks well in his new appointment.

'Beaker' Saunders

Zakhar Bron (left) with György Pauk, in one of Professor Bron's few moments of relaxation during his very intensive, week-long visit last November. He taught private and public violin masterclasses to RAM students, students from Wells Cathedral and Purcell School, and to Junior Academy students. His technique, ideas and stamina were admired by students and observers alike. Bron returns to the Academy in March with Vadim Repin, one of his pupils at the Glinka Conservatoire – a keenly anticipated visit. Any reader who would like to attend should contact Mel Wiggins, Academic Affairs Office (01-935 2639).

Elliott Carter and the American Music Festival 1990

A Preview

Elliott Carter is one of America's most distinguished creative artists in any field. He has developed a style of musical composition uniquely his own: his contrapuntal textures, rhythmic ingenuity, and structural mastery mark him as one of music's most original creators. There is no question but that our position in the world of contemporary music has been enhanced by Carter's accomplishments'. So wrote Aaron Copland in 1971.

Born on 11th December 1908, in New York City, Elliott Carter earned degrees in English literature and music from Harvard University. From 1932 to 1935 he studied privately with Nadia Boulanger and at the Ecole Normale de Musique in Paris. In 1936-40 Carter served as music director of Ballet Caravan; in 1940 he taught at St John's College (Annapolis, Maryland). He worked for two years as a consultant in the United States Office of War Information. Subsequently he taught at the Peabody Conservatory, Columbia University, Queens College, Yale University, Cornell University, and the Juilliard School of Music.

In the 1960s and 70s Carter's concentration was mostly on large orchestral works. In the 1980s he created a series of pieces for smaller forces, often commemorating or dedicated to important figures in the musical world. Whatever his chosen genre, each new work is eagerly anticipated by his admiring and devoted audience. Andrew Porter, who has written extensively and perceptively about Carter's music through the decades, has said simply, 'There is no bad music by Elliott Carter'.

Elliott Carter

The seventh annual Composer Festival at the Royal Academy of Music will feature contemporary American music with Elliott Carter as Composer-in-Residence. Despite earlier notices, all the events will now be held at the Academy. The Festival is sponsored by Americal Medical International, with help from the Chesterfield Hotel in Mayfair. Among the Carter works to be played are:

Sonata for cello and piano (1948); *Three Poems of Robert Frost* (1943); *Changes* for guitar (1983);
Sonata for piano (1945-46); *Esprit Rude/Esprit Doux* for flute and clarinet (1984);
Pastoral for English hero, marimba and string orchestra (1988); *Elegy* for string orchestra (1952);
String Quartet No.2 (1959); *Penthode* (1985);
Triple Duo (1983); *To Music* (1937) (Herrick);
Heart not so heavy as mine (1938) (Dickinson);
Musicians wrestle everywhere (1945) (Dickinson);
Symphony No. 1 (1942, rev. 1954); *Fanfare;*
Brass Quintet (1974); *Holiday Overture* (1944/1961);
Trilogy (*Celebration, Remembrance* and new work);
Variations for Orchestra (1955)

Other works in the Festival will be by contemporary American composers, some well known in this country, others not so, including John Baur, Martin Bresnick, Aaron Copland, John Adams, George Crumb, Michael Torke, Bruce MacCombie, Leslie Bassett, Ned Rorem, Lucas Foss, John Downey, Gunther Schuller, Jacob Druckman and Charles Ives. In addition, there will be six works by composers studying at the Academy which will be featured in the various concerts. The Jazz Department, under Graham Collier, will present an American Jazz evening on March 12th at 9.30 pm and that day will also see Elliott Carter in conversation with Bayan Northcott.

For further details and times, contact Roger Steptoe at the Academy.

The Jersey Run

Peter Shellard Finds a Warm Welcome in Jersey

There were seven of us on the flight to Jersey - me, the Principal, the Martel Quartet (Malu Lin, Miranda Chaplin, Emma Ayres and Cathy Rimer) and Mr A. Cello, who took up a seat all on his own (alas, no free drinks for him were forthcoming). We were, literally, making a flying visit for a recital-cum-reception at the home of Mr and Mrs Robin Rumboll, who had invited about three dozen guests to listen to the Quartet and to hear about the Academy's plan to ask the people of Jersey to fund a Chair of Music.

Why Jersey? The answer is simple – there is probably nowhere in the UK that has a longer-standing association with the Academy. For 25 years Academy orchestras and soloists have been going to the island each spring to perform with the Jersey Festival Choir (and, of late, to give orchestral and chamber concerts), and as a result a very warm relationship has sprung up between us. The annual trip to Jersey has become a highlight in the Academy's calendar, much appreciated by all concerned. What would be more natural than to cap this relationship with a permanent Jersey Chair of Choral Conducting?

We were lucky the fog had cleared from Heathrow, and we landed on time at 1.30 pm. After lunch at the Rumbolls, the quartet withdrew in order to rehearse while the Principal and I and Robin and Cynthia Rumboll drove to Government House for tea with the Governor and his wife, Admiral Sir William and Lady Pillar. Then we dashed back to the Rumbolls' house for interviews with press, radio and television, before the reception itself and the Quartet's excellent recital.

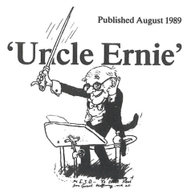
Many contacts were made or renewed and we were all given a very warm welcome. As the Principal and I became airborne at 7.25 am the next day I understood what Robin Rumboll had meant by 'the red-eye special'! But at least we flew back knowing that the evening had been a success, leading in due course – we hope – to sufficient money being raised in Jersey to finance the Chair in question. A big thank you from the Academy to our hosts; and Mr Cello had a good time, too.

Natty as ever! Peter Mitchell, President of the Students' Union prepares documents for the PCFC Review Body. Read the thrilling account of a day in P.M.'s life on p.32. From left to right: Clare Eastwood, Giles Harrison, Peter Mitchell, Richard Bourn, Mark Coates-Smith.

Hamish Marett-Crosby of the BBC in Jersey writes about the **The Martel(l) Connection**

We are proud of the long-standing connection between our Island and the Royal Academy, and so the chance to cement the connection in a Chair (what a lovely mixed metaphor!), became a major item of local news. For an hour or so, the whole party, including the Principal with Peter Shellard, and of course the Martel Quartet, became mega media stars as we all clamoured for a few minutes of their undivided attention. With coverage like that who needs Wogan? – Nigel Kennedy could have played in the Arts Centre that night in November and nobody would have noticed.

But we had to admire the political acumen of the Royal Academy. One of the most famous Jerriais ever to emigrate was Jean Martell; he left his farm in St Brelade for France there to distil his thoughts in such a way as to become a source of comfort the world over. His influence will remain when we have all forgotten not only about Sgt Jim Bergerac, but also Lily Langtry. We had to applaud, therefore, even before they had played a note, the very existence of the Martel Quartet – despite the fact that the girls obviously can't spell! Robin and Cynthia Rumboll had arranged the reception and chamber concert in order to excite public interest in endowing the Jersey Chair of Choral Conducting. Over £75,000 may sound a lot of money for a small community to raise but the feeling here is that it shouldn't be too difficult, given a background of undoubted success of other appeals over the past few years. Enough money has been raised locally to equip a Jersey Ward at Great Ormond Street Hospital and, at the moment, we are well on the way to the half-million



Ernest Read caught in the act by Gerard Hoffnung

pound target for a new lifeboat. No one here is in much doubt that sufficient funds will be raised, the only question is – how long will it take? The concert was an undoubted success and all those present forgot about the four girls' spelling deficiencies and concentrated instead on their ability to interpret Haydn and Mendelssohn. It must be nerve-racking having to play so close to the audience and so the Quartet were admired not only for their musical skills but also for their composure. This latter quality was put to the test by a string breaking, rather noticeably, during the second piece, but the awkward moment slipped by with a wry smile – very professional. What did our visitors gain from their Jersey visit? Well, if nothing else they will have discovered an infallible method of packing a concert hall – free admission followed by an excellent buffet

Uncle Ernie, a biography of Ernest Read written by Frances Zagni, has just been published by Thames Publishing. Ernest Read, as many of you will know, entered the Academy as a student in 1896, becoming professor of aural training in 1919 and later professor of conducting, working closely with Sir Henry Wood. The National Youth Orchestra of Great Britain and Wales was a direct result of the first holiday orchestral courses for children which he began in 1946. The Ernest Read Musical Association, which he ran with his wife Helen, is now run by his daughter Jean and her husband, Noel Long, both of whom are former Academy students. For every copy of the book bought direct through ERMA, Thames Publishing has pledged £2.99 of the cost to the Association. For further information telephone Noel or Jean Long on 01-942 0318. Also, don't forget to join the audience for the Family concerts at the Barbican and the Royal Festival Hall – take your children or grandchildren, join in the songs and buy the liveliest programme books in London, full of terrific children's jokes.

Obituaries

The following members of the Royal Academy of Music have sadly passed away. We pay tribute and salute them in this column.

Reverend Canon Grevill Vaughan Turner Cooke MA, MusB, FRAM. Died 7th November 1989. Canon Cooke was a professor of piano from 1926 until 1959 and was elected Fellow in 1927.

Vladimir Horowitz HonRAM. Died 5th November 1989.

Arthur Hutchings HonRAM. Died 15th November 1989.

John Ogdon HonRAM. Died 31st July 1989.

Remy Principe HonRAM. Died August 1989.

Irene Eleanor Tomlin (neé Graves). Died 30th July 1989.

Stephen Waters HonRAM. Died 11th July 1989.

Sir John Pritchard CBE Hon RAM. Died December 5th 1989.

Else Cross

An Appreciation by Rosemary Rapaport

It is now two years since the death of Else Cross. The Royal Academy of Music owes a great debt to her – both musical and practical. She was, of course, a distinguished member of the professorial staff for many years. Else was born in the Bukovina (then part of the Austro-Hungarian Empire, which later became Rumania). She was a highly gifted child in a happy Jewish home. She married her cousin who lived next door. Her musical studies were undertaken in Vienna and her teachers included Webern, Steuermann and Schoenberg. She became one of the intellectual circle which included Wedekind, Schoenberg, Berg, Webern, Mahler, and Freud and his associates, all of whom met regularly for discussion and friendship.

When the Nazis came Else was stripped of all her honours and degrees. With her husband and mother she escaped to England in 1938. Here she found many friends and associates from the Vienna days, including Egon Wellesz and Karl Rankl. In 1942 she was asked to give the first performance of Schoenberg's *Ode to Napoleon* with Rankl, a performance highly praised and subsequently often referred to. The spirit of the work was much in tune with her own thoughts and feelings, being concerned with mocking human pretentiousness and weakness. Else devoted much time and energy to promoting works by contemporary composers, and her musical intelligence and unfailing integrity helped many gifted composers – sometimes little known – on their way. She loved music, both listening and playing, and was at her happiest practising, many hours a day, even into old age. As a professor at the RAM she was a dedicated teacher, greatly respected by students and colleagues alike. She had a gift of stretching her pupils often well beyond their own imagined limits.

She died suddenly – and without warning – opening her front door to a friend who had come round for an evening's chamber music. Many years ago Else funded a piano prize at the Academy for the performance of modern music. At her death she left her two Bösendorfer grand pianos and, so far, at the discretion of her executors, £9,000 has been given from the Else Cross Fund to piano students at the Academy. The blessings bestowed upon the Royal Academy, and upon those of us privileged to know her, by this wonderful artist, along with her unfailing sense of humour, will be with us for many years to come.

Charles Bochsa – scoundrel or saint?

Reviewing Roslyn Rensch's book Harps and Harpists in the Times Literary Supplement in June 1989 Cyril Ehrlich wrote, "at least one person might have been given more space: Bochsa, the 'French felon', virtuoso and systematic teacher, music director of the King's Theatre, forger and bigamist, whose appointment as Secretary to the Royal Academy of Music was said to have reduced England to 'a common sewer – the receptacle of all the filth and corruption of Europe'."

We wanted to know more about Bochsa – a man who was described on the one hand as a thief, forger, crook, cheat and a depraved, heartless wretch; and on the other as handsome, charming, industrious, a harpist of the first rank, a prolific composer, a gifted arranger and conductor, and a superb showman and entrepreneur.

It has even been suggested that he was the inspiration for the sinister figure of Svengali in George du Maurier's Trilby. *So we asked Ann Griffiths, a former professor at the Academy and herself a harpist of the front rank, to investigate Bochsa's background and his time at the Academy. Her article below takes Bochsa up to the point when he became Secretary to the Academy in 1823 – part two of the story appears in the next issue of the Magazine.*

In eighteenth-century France, regimental musicians were often recruited from Germany and Bohemia. One such instrumentalist, Karl (Charles) Bochsa (b. Prague, 1760; d. Paris, 1820) joined the regiment based at the border garrison town of Thionville.

He married Charlotte Vautrin in the suburb of Guentrange on 13 June 1786., [1] signing the marriage document with the French form of his forename and the original Czech form of his surname, Boghsa. [2] From Thionville, he moved to Montmédy, another important garrison town, and it was there that his first child, Robert-Nicholas-Charles, was born on 9 August 1789.

Subsequently, Charles Bochsa senior was appointed theatre oboist at Lyon, where his son displayed remarkable precocity, performing a piano concerto in public at the age of seven, performing his own flute concerto at the age of eleven, and at sixteen composing an opera *Le Retour de Trajan*. It was performed at Lyon during a visit by Napoleon and published the following year at Bordeaux, where his father had obtained a new theatre appointment. By this time, Robert-Nicholas-Charles was already proficient on a variety of wind instruments, as well as the piano, and had taken up the harp. In Bordeaux, he received what he claimed were his first formal composition lessons from Franz Beck, writing a ballet and an oratorio under his guidance. In 1806 Charles senior opened a music shop in Paris, and Bochsa *fils*, as he styled himself, entered the Conservatoire, studying with Catel and gaining his Premier Prix in Harmony in 1808. [3] He continued his harp studies with F. J. Naderman and Marcel, Vicomte de Marin, who from 1808 operated in London as well as Paris, and who was the most likely person to have introduced Bochsa to the superior merits of the single-action harps with the new, infinitely more reliable fork mechanism, developed in London by Sébastien Erard. [4] There is no doubt that Bochsa's almost immediate success as a harp virtuoso, allied with his good manners, his elegance and his brilliant harp composition brought him to the attention of the aristocratic Parisian élite. As a composer, he was not content, as were so many virtuosi of the time, to confine himself to writing for his own instrument. A cello concerto,[5] various ensemble pieces with woodwind and brass instruments combined with harp, works for two harps, harp and piano, trios for harp, violin and bass, [6] as well as the expected solo sonatas, pot-pourris and the eventual First Concerto (in D minor), [7] flowed from his pen; then, too, there were the many studies, progressive lessons and easy pieces written for his young students. Not yet twenty years old, he was made welcome in the most distinguished circles. Félicité, Madame de Genlis, took him under her wing, and it appears

that it was her own idea – no doubt soon to be much regretted – that the handsome harpist with an ostensibly brilliant future should marry her niece, Georgette Ducrest, daughter of her brother, a Marquis who had been Chancellor to the Duc d'Orleans.

On 3 November 1812, aged twenty-three, Robert-Nicholas-Charles Bochsa married into the French aristocracy. Georgette brought with her a dowry of 70,000 frs, and there is no doubt that for some time everything went smoothly, Bochsa continuing his salon success and being appointed harpist for Napoleon's private music in 1813. However, he was very ambitious, and aspired to composing for the theatre, achieving success with his first three-act opera *L'Héritier de Paimpol*, given at the Opéra-Comique on 29 December 1813.

With the restoration of the Bourbons and Napoleon's banishment to Elba, Bochsa was quick to change his allegiance, and when the Opéra-Comique asked him to compose an occasional piece to celebrate the return of Louis XVIII, he responded with *Les Héritiers Michau*, performed on 30 April and 2 May 1814. Six more works for the same theatre were presented between 22 August 1814 and 1 January 1816, completing seven operatic works in just two years. Meanwhile he continued to compose fairly extensively for the harp and various ensembles, and early in 1814 he published his monumental and excellent *Nouvelle Méthode pour la Harpe* (Op. 60), [8] written at his home at 15 rue de la Tour d'Auvergne, from where (1814-16) he operated as a music seller. It was also in 1814 that he was appointed harpist to Louis XVIII and the Duc de Berri. In 1816, Bochsa was commissioned to write a *Requiem* for the reinternment of the beheaded remains of Louis XVI, composing an immense fifteen-movement work for wind band and percussion, this scoring being necessary as the music was to be used in procession.

Bochsa – 'a brazen-fronted bigamist'

Bochsa's life-style at this time was extravagant in the extreme, and in order to support it he began to forge the signatures of notable musical and political figures on documents of authorization, bank drafts and promissory notes; by mid-March 1817 he had incurred debts amounting to 760,000 frs. Drastic action becoming necessary, he planned his escape.

His reputation as a harpist not having lessened in the slightest, and drawing on an ever-faithful (if mostly feminine) bevy of admirers, Boschsa announced a harp recital for the end of March 1817. The ladies deposited their furs and fashionable cashmere wraps in the cloakroom, and soon the auditorium was packed to overflowing. They waited for a long time for Bochsa to appear on stage, but he failed to do so. When it eventually dawned on the audience that the expected recital would not take place they went to collect their belongings, only to discover that the recitalist had already effected his disappearance, taking with him not only their valuable furs and cashmeres but the box-office receipts as well.

Legend has it that he then 'acquired' a coach and horses from the street whilst its coachman was delivering a letter to the fourth floor of a house. Bochsa headed for the French coast with the greatest alacrity: since no extradition treaties between the two countries were in operation, Bochsa knew that once he reached England he was safe.

Settling in London, he found himself in immediate demand for concerts and as a teacher; he infiltrated society and worked only with the best musicians. Both his gift for languages and his adroitness in mastering the techniques of the double-action harp must have been excellent, because within months of his arrival he had already published his *New and Improved Method of Instruction for the Harp*, a manual which could be used for either single- or double-action harp and which was written in impeccable English.

Bochsa had already been in England for eleven months before the proceedings relating to the previous year's Parisian exploits came before the Court of Assizes in Paris. On 17 February 1818, he was accused and found guilty on eight counts of fraud by forgery: the signatures forged included those of the musicians Berton, Méhul, Nicolo and Boyeldieu (*sic*), of financiers, the Russian ambassador, members of the English legation in Paris, the Comte de Deazes and, with the greatest temerity, that of no less a person than the Duke of Wellington. The court found him guilty on all counts, and condemned him in his absence to twelve years of hard labour, to be branded with the letters T. F. [Travaux Forcés] and to be fined 4,000 frs. [9] Out of reach of French justice, Bochsa found his niche in Regency London, where eccentricity, individualism and flamboyance were universally admired, and where privilege, arrogance and leisure flourished.

Even his abuse of the name of the Duke of Wellington seems to have done him no harm. Indeed, the Duke may well have been amused by the financial exploits of the wily French forger: in 1818, following the fashion of the day, Bochsa composed a Military Concerto in C (the only work of its kind to have been composed for the harp), and by June 1819 he was playing for the Duke at Apsley House, in his Trio for harp, clarinet and horn, the other players being the famous Heinrich Baermann (1784-1847) and Giovanni Puzzi (1792-1876).

Announcing himself as 'le chevalier Bochsa', and thus, by implication, giving the impression of being of aristocratic lineage, he used to great advantage his charm, wit, intelligence, his undoubted talent as a virtuoso and his connections with the *beau monde* as the popular teacher of the wives and daughters of the rich and famous. Even if not of the aristocracy, he moved amongst them; but he had also entered that hieratic *demi-monde* which was so much a feature of Regency London, though confined to Mayfair and its immediate surroundings.

Bochsa was living at 18 Duke Street, Chester Square, when on 28 December 1818, he married by licence, at London's most fashionable church, St George's, Hanover Square, Amelia Du Bochet [Dubochet], [10] a sister of the notorious courtesan Harriette Wilson, and some eight years his senior. [11] The couple lived at 2 Bryanston Street from January 1819 until some time in 1824. [12] It was this escapade, more than any other, which eventually led to Bochsa's final undoing in England. He had never had his marriage to Georgette Ducrest annulled, and in 1821 he was assailed with yet more problems when Georgette came to London in a vain attempt to plead with him. In 1827, the *Harmonicon* was to describe him as ' ... a brazen-fronted bigamist ... the successful executor and negotiator of a hundred forgeries ... and the felon-husband, who had led a discarded profligate to the altar at St George's Hanover-Square, for the sake of enjoying the pension granted by her paramour ....'

Yet back in 1822, he was still a highly respected figure, and when the Royal Academy of Music finally announced its opening at 4 Tenterden Street, Hanover Square on 24 March 1823, the names of the professors expected to be appointed under the direction of Dr Crotch as Principal included those of Messrs Ries, Puzzi, Cipriani Potter, Dragonetti, Lindley, Clementi, Henry Bishop and ... Nicholas-Charles Bochsa.

Could it really be true that the Royal Academy of Music was about to entrust its young students to the manipulations of such a man? Was it credible that Nicholas-Charles Bochsa was about to become appointed Secretary to this brand-new institution?

References

1. Devriés and Lesure, in their *Dictionnaire des éditeurs de musique français* (Geneva, 1969) give both the wrong place (Guenétrange) and the wrong date (13 July 1786) for the marriage.

2. Marriage register, Archives Municipaux de Thionville.

3. François Joseph Fétis gives the date as 1806. Arthur Pougin, in a series of articles entitled 'Un Musicien Voleur et Bigame' in the periodical *Le Ménéstrel* in 1907, gives the correct date of 1808.

4. It is worthy of note that all Bochsa's harp compositions during his career in France are intended for the single-action harp, and that this is the kind of harp (probably by Erard) that he plays in the frontispiece engraving in his *Nouvelle Méthode* (Op.60). The French Academy's report on the superiority of Erard's double-action harp (available in London from 1811) appeared only in 1815. It was signed by Méhul, Gossec and Prony.

5. M.Gilles the younger played a cello concerto by Bochsa at a 'concert spirituel' at the Théatre Italien on 30 March 1809 (Pougin, *op.cit.*)

6. Dedicated to Méhul

7. 'As played by the composer at the Salle Olympique, rue de la Victoire'.

8. First published by Duhan, and later by Schonenberger. It was priced at 40 frs per copy.

9. Report in *Le Moniteur Universal* for 18 February 1818, quoted by Arthur Pougin (*op.cit*)

10. Courtesy of Miss Elizabeth Crichton, archivist, St George's Church, Hanover Square

11. Bochsa is mentioned as the teacher of Lady Berwick, Harriette Wilson's younger sister, in *The Memoirs of Harriette Wilson*, ed. Lesley Blanch, London, 1985

12. *Boyle's Court Guide* 1818-24.

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News of Ex-Academy Students

Baroque oboist **Matthew Dixon** (1989) has been given the 1989 award by the David Reichenberg Trust for further study.

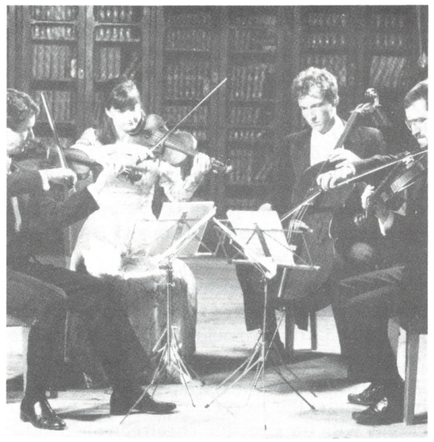
Robin Davis (1970), who studied horn at the Academy, had his first play, *Up in the Gallery*, about the great comedienne in English music hall, Marie Lloyd, performed in the Manchester Opera House in June 1989, after which it toured nationally. Robin Davis also composed the signature tune for Channel Four.

Student violinist, **Clare Howick**, was one of two winners of the Guildford Symphony Orchestra string masterclass competition.

Three Academy students, **Marina Finnamore** (clarinet), **Sarah Price** (bassoon) and **Douglas Mitchell** (clarinet) were among the six finalists in the Shell-LSO Music Scholarship. This is the second time Marina has reached the national finals.

Lesley Garrett (1979), who was a winner of the Kathleen Ferrier Memorial Prize, is singing many leading roles with the English National Opera.

Rita Morris, who studied singing at the Academy before the War, has entertained on the QE2 for more than 20 trips and enjoys being a guest speaker at luncheon clubs etc. She was once a member of the Black and White Minstrels.

The Vanbrugh String Quartet's current concert season takes them to Holland, Italy, West Germany, Mexico and Brazil. Members of the Quartet are **Gregory Ellis** (1983), **Simon Aspell** (1984), **Elizabeth Charleson** (1982) and **Christopher Marwood** (1984).

Vanbrugh String Quartet

Richard Studt (1970s), who spent five years with the London Mozart Players, has been guest leader of many orchestras including both the London and Bournemouth Symphony Orchestras. Richard has also performed on recordings with the Beatles and Rolling Stones, and has toured with Mike Oldfield. He has also played on scores for many films, including *Star Wars* and *Superman*.

Anne Mason (1977) recently sang the role of Annio in the Royal Opera House production of *La clemenza di Tito*. Future plans include appearances in Wagner's *Ring* at the Royal Opera House in 1991.

Ian Scott (1975) has been working as musical director and cocktail pianist on cruise liners and also in various 'ritzy' hotels in piano bars. He is now teaching piano at home and playing in a newly-formed jazz trio which he founded.

Serenata is the name of an all-female string quintet whose members are based around the East Midlands and include two former Academy students, **Hilary Braine** (1980) and **Mary Jessop** (1971).

Psychologist and musician **Andrew Evans** (1975), who studied double bass and composition, is co-director of Arts Psychology Consultants, a practice offering counselling and career guidance to musicians and other performing artists. Andrew recently published an article entitled 'Musicality: what is it and can it be measured?' in the May 1989 edition of *Music and Musicians*.

The Duke String Quartet, formed at the Academy in 1983 under Sidney Griller, is now taking advanced study with the members of the Amadeus Quartet on a scholarship from the Leverhulme Trust. Members include 1985 leavers **Louisa Fuller** (1985), **Martin Smith** (1985), violins, and **Ivan McCready**, cello.

Louise Williams (1977) has joined the Chilingirian Quartet.

After leaving the Academy, **Rosemary Sanderson** (1977) was awarded a scholarship to study with Atar Arad as part of a master-class series. She worked in Vienna and Salzburg and attained critical acclaim as both a violinist and violist, and now plays with the Kegelstatt Trio. She recently performed in the Wigmore Hall.

Joy Roberts (1969), a founder-member of Opera North, has also sung many roles with the English National Opera.

Andrew West (1987), who won the National Federation of Music Societies' competition last year, made his Purcell Room debut in March 1989, as part of his prize.

The Maggini String Quartet (formerly the Bochmann) now consists of three former Academy students: **David Angel** (1975), who also works with London Contemporary Dance, **Martin Outram** (1983), who teaches at the Academy, and **Michael Kaznowski** (1974) who in 1979 became one of the youngest principal cellists in the country, playing with the City of Birmingham Symphony Orchestra for four years. **Michael Bochmann** (1974), the former leader of the Bochmann Quartet, will this year record eleven compact discs with the English String Orchestra under the direction of William Boughton. He is now a member of the Johannes Trio, affiliated to Aberystwyth University.

Lindsay Benson (1971), who featured in *Cats* and was previously a member of the Swingle Singers, can be heard on BBC Radio Two's 'Friday Night is Music Night'. He also has a band which performs Big Band music.

Philip White (1979), now the Admissions Officer at the Academy, had his Violin Concerto premiered at the Royal Festival Hall in 1985 and other works have been performed by artists such as The King's Singers, the Delmé Quartet and Erich Gruenberg. Philip also conducts the Insurance Orchestra and the Dorking Choral Society.

Diana Ambache (1967), who founded the Ambache Chamber Orchestra in 1984, produced a programme called 'Sweet Seventeen' – music written by teenage prodigies.

Cuatro is the name of a new classical guitar group, led by **Anthony Spicer**, which recently participated in the Royal Philharmonic Society's Shakespeare Series at the Queen Elizabeth Hall.

Odaline de la Martinez (1976), the Cuban-born conductor, was the first woman to conduct at the Proms, in 1984. She is busy with her new company Opera on the Move and is writing her second opera.

Odaline de la Martinez

Minna Keal, aged 80, a former pupil of William Alwyn's, had her first symphony, written when aged 76, given its first complete public performance at the 1989 Proms by the BBC Symphony Orchestra conducted by Oliver Knussen. She was at the Academy as Minnie Nirenstein.

Michael Murray (1986), horn player, has been 'snatched up at the tender age of 23' by the BBC Symphony Orchestra. After a few trial concerts with them and a brief tour of Germany in autumn 1988, the offer came of a full-time post. He had previously played with the English Northern Philharmonia, which accompanies Opera North.

Pianist **Emily White** (1988) made a Purcell Room debut concert in May 1989 to extremely good reviews in *The Times* and *Hampstead and Highgate Express*. Previously she won a Chopin competition in the USA, part of the prize being a Carnegie Hall recital which took place in December 1988.

Ingrid Surgenor (1969) is much in demand as an accompanist, working with major singers preparing operatic roles. She has worked as staff repetiteuse at Glyndebourne and is also a vocal coach. Singer Dennis O'Neill is quoted as having said 'she is unbelievably reliable and her input into my career has been enormous'.

Annie Locke (1966), a former student of piano and oboe, worked with the BBC as a production manager in television drama and directed a number of classical music programmes. She now writes for the synthesizer and has released three albums, the first of which, 'The Living Earth', which has sold over 40,000 copies, has been used in medical and therapeutic centres, including chronic-pain centres. The International Childbirth Association in the USA said recently that over 5,000 babies had been born to the sound of Annie's music.

Joe Jackson (70s), the singer-songwriter who now lives in New York, has written the sound-track for the Francis Ford Coppola film *Blaze of Glory*.

Michael Elliott (1947) has recently retired from the post of county librarian in Gwent. Some of his compositions have been performed in Wales in recent years, including commissions from the Cwmbran Baroque Singers.

Music on Offa, a group inspired by Offa's Dyke, perform chamber music from the baroque period to the present day. Members include **Adrian Sutcliffe** (1987), **Helen O'Connell** (1986) and **Jeanne Fisher** (1970).

Timothy Evans Jones (1983) appeared in the recent production of Leonard Bernstein's *Candide* at the Old Vic.

Christopher Wiltshire (1963), conductor of the Sheffield Chamber Orchestra, has won the Royal Philharmonic Society's composer's prize for two years in succession. He has arranged music for the Grimethorpe Colliery and other brass bands, the Fairer Sax, and has worked closely with the Crucible Theatre in Sheffield.

Gillian Widdicombe (1964) is the Arts Editor of *The Observer*.

John Lubbock (1969), who was invited in 1972 by the trustees of St John's, Smith Square, to become their resident conductor (a position he still holds), was formerly a member of the LSO Chorus, the John Aldiss Choir and the Swingle Singers.

John Lubbock

Alison Truefitt (1978) sang in two of the short operas in the Royal Opera House's 1989 Garden Venture.

Cellist **Robert Max** (1987) won the string section of the 1989 International Young Artists Competition.

Anna Carewe (1984), cellist with the Berlin Oboe Quartet, also plays regularly with the Berlin Philharmonic Orchestra.

Paul Denley (1971), leader of the Consort of Twelve, studied violin making in Cremona after leaving the Academy and now makes and plays baroque violins and violas.

Colin Huehns (1987), a student of ethnomusicology at Cambridge since leaving the Academy, has written an opera, *The Soul of Chien-Nu Leaves Her Body*, a romantic adaptation of a 13th-century Chinese play, which was performed in Cambridge where it won the 1988 University Opera Society Chamber Opera Competition.

Five of **Roger Steptoe's** (1977) compositions featured in the 1989 Greenwich Festival. Roger also organizes the annual Contemporary Composer Week at the Academy.

The Lindsay String Quartet, whose members include **Peter Cropper** (1967), presented their sixth chamber music festival in Sheffield's Crucible Theatre in 1989.

Perry Montague-Mason (1976) is leader of the orchestra of *Phantom of the Opera* at the Haymarket Theatre, and also chairman of the National Symphony and Mantovani Orchestras, which are administered by his wife, **Anne Collis** (1965).

Alan Hacker (1959), virtuoso clarinettist, has embarked on a new career as a conductor, most recently in Opera North's production of Mozart's *La finta giardiniera*.

In 1986 conductor **Robert Faulkner** (1982) and his wife Juliet moved to North Iceland to teach and play. They toured the UK recently with a male-voice choir of Icelandic farmers, which has released two LPs in Iceland. Juliet is the choir's accompanist and Robert the choirmaster.

Nicholas Holland (1988) has been awarded the coveted Jacqueline du Pré Memorial Award, worth £2,800, under the 1989 Royal Society travel scholarship scheme to undertake advanced studies overseas.

The Ruskin Ensemble consists of former Academy students **Jane Gomm** (1973), **Michael Ponder** (1970) (who is also involved in record production and music journalism) and **Timothy Gill** (1988). Since 1985 they have given regular fund-raising concerts for Save the Children, and in July 1989 went on an extensive tour of Welsh castles and country houses in aid of the Welsh Wildlife Appeal. They link music to the history of the house or paintings connected with the property.

The English Guitar Quartet, whose members are **Roland Gallery** (1981), **Tom Dupre** (1982), **Andrew Marlow** (1985) and **Timothy Pells** (1983), were much acclaimed after their appearance as representatives of Britain at World Expo 1988. They are now one of the most experienced guitar ensembles in the world.

Bramwell Tovey (1975), who has been Principal Conductor of the Sadler's Wells Royal Ballet since 1984, for whom he composed the score for *The Snow Queen*, has recently been appointed conductor of the Winnipeg Symphony Orchestra in Canada.

Bramwell Tovey

Alan and Elizabeth Childs (1984) are living in Perth, Scotland, where they are both teaching and performing in shows and orchestras.

Anthony Rooley (1967), who once worked as a graphic artist in the advertising department of a Leeds firm drawing Wellington boots and donkey jackets, became the first student to attain a LRAM in classical guitar. He is now a leading authority in Renaissance music and director of the Consort of Musicke. He has also had two exhibitions in London of his sculptures – he makes whimsical things out of stones, wood and old ironwork and calls them his 'tribe of sculptures'.

Anthony Rooley

John Wallace, principal trumpet of the Philharmonia, also performs with his own Wallace Collection, including a recent appearance at the 'Turkish' Festival at Sadler's Wells Theatre. Their latest record is called *Rule Britannia* (Nimbus).

Jill Washington (1980) has been sharing the role of Christine in *Phantom of the Opera* at the Haymarket Theatre.

Mirion Glas (1973) is a soloist and principal viola player with the Zurich Chamber Orchestra. He also performs with **Michael Burbidge** (1970) who conducts the Cotswold Symphony Orchestra.

Mark Pancek (1988), the young baritone who has just been awarded a coveted place at the National Opera Studio with a Peter Stuyvesant Foundation Scholarship.

Percussionist **Evelyn Glennie** (1985) made her Proms debut performing *The Song of Dionysius*, written for her by **John McLeod** (1961), who was awarded a FRAM in 1989. Evelyn also premiered McLeod's Percussion Concerto in two performances with the Nashville Symphony Orchestra at the Tennessee Center for the Performing Arts.

Janet Canetty-Clarke (1956), conductor of the Ditchling Choral Society since 1965, has recently conducted the Frauenkammeorchestra van Österreich, the first all-female chamber orchestra of Austria, and a performance of Britten's *War Requiem* with the Philharmonia. She also lectures for the universities of London, Surrey and Sussex extra-mural departments.

John Wallace

Patrick Morris (1966) works with the minimalist group The Wink and has been associated with the independent tape label Extremely Big Music.

Peter Lemmer (1971) specialized in piano and composition when at the Academy and later studied and performed Afro-American improvisation in New York. He plays with the B Trio (jazz/rock).

David Palmer (1965), a member of the well-known pop group Jethro Tull, has had his compositions and arrangements performed and recorded by the London Symphony Orchestra, which he has also conducted.

The Cantamus Choir was founded by **Pamela Cook** (1956) in 1968 and is composed of young women aged 11 to 24. They recently toured the USA and Canada and raised their own funds for this. Pamela Cook was given an MBE for services to music and is a leading authority on choral technique, particularly with female voices. At present she is senior lecturer in vocal studies at Birmingham College of Music.

The Bingham Quartet performed the Haydn Opus 77 Quartet No. 2 in F in the Pump Room in Bath in April of this year, to an excellent review. Members include **Stephen Bingham** (1985), **Mark Messenger** (1985) and **Brenda Stewart** (1984).

Elizabeth Bicker (formerly Elizabeth Bullock) is one of Ireland's busiest pianists and, as well as lecturing and examining, was the judge of the 1989 Wiltshire Young Musician of the Year Competition.

Nicola Bibby (1982) gave a major concert with her sister Alexandra at St James's Church, Piccadilly, in February 1989, on behalf of Friends of the Earth.

Sheila Tracy (1940s), who studied piano, trombone and violin at the Academy and then joined the now legendary Ivy Benson Band, an all-girl orchestra which made an impact on the British music scene in the 40s, 50s and 60s, has introduced the 'Radio Show' since it started in 1979.

Highgate Wood Comprehensive school teacher **Richard Arnold** (1974), who heads the music department, has been playing with various bands for 15 years, including the band Moonlighting, which performs 'all over north London' and 'beats out many styles, from Elvis through Status Quo!!'

Members of the Isis Quartet, **Harriet Davies** (1987) and **Helena Kirk** (1986) violins, **Naomi Brown** (1988) viola and **Mary Bergin** (1987) cello, studied with both Sidney Griller and the Amadeus, give well-received recitals throughout the UK and they appear regularly with many leading orchestras.

Patrick Lee (1967) is the composer of a brand-new musical adaptation of Dickens' *A Tale of Two Cities*, whose premiere was given by the Yeadon Amateur Operatic and Dramatic Society.

David Lord (1967) studied under **Richard Rodney Bennett** (1956) and went on to write for performers such as Julian Bream, Dame Janet Baker and George Malcolm. He now records and produces rock musicians such as Peter Gabriel and Jean Michel Jarre and runs Crescent Studios in Bath.

Clive Fairbairn (1967) set up the Central Festival Opera in Northampton, where he is conductor of the Northampton Symphony Orchestra.

John Knox (1955) is a music teacher from Amble in Newcastle-on-Tyne. After leaving the Academy he won a scholarship to the National School for Carilloners in Milnes, Belgium. He composes for the carillon and belongs to the British Carillon Society, which meets twice a year and which has only a few playing members who are semi-professional. The instrument consists of a keyboard and a system of pedals similar to an organ, which operates an elaborate bell mechanism.

Aida and *The Flying Dutchman* are among the operas in which **Christopher Bull** (1981) has performed with Opera North. He has also sung in Israel and Belgium recently and enjoys life as a concert artist, most recently with a programme of works by Henry Wood, Vaughan Williams and Elgar.

Recent appearances in Venice's La Fenice opera house and at the Batignano Festival, also as guest soloist with the BBC Welsh Symphony Orchestra (as part of the Swansea Festival), are among the successes in the career of **Elizabeth Woolett** (1983). Elizabeth has over 30 roles in her repertoire and has also toured with Scottish Opera and worked with Opera North.

Caroline Dale (1983) has given recitals at the Queen Elizabeth Hall and Purcell Room and throughout Britain and Canada. Engagements have also included playing cello concertos with the Hallé and Royal Liverpool Philharmonic Orchestras. In 1984, at the age of 19, she was elected an Associate of the Academy – the youngest person to be given this honour.

Judith Ellis (1980s) has, for the last five years, been Director of Strings at St Edmund's School, Canterbury.

Howard Roy Ashton (1947) has spent a spine-chilling post-operatic career as a make-up artist specialising in the cinematographic transformation of werewolves, skeletons and Frankensteinian monsters. He is married to **Elizabeth Cooper** (1946) who now teaches singing, piano and recorder, having taught for 30 years at the Junior Academy.

Michael Linsey (1955), who at one time specialized in the contemporary keyboard music of the UK and USSR and gave many first performances of Soviet works in the UK, particularly those of Kabelevsky, has recently performed at the University Concert Hall in Cambridge as accompanist for a recital of Schubert Lieder.

Jessica O'Leary (1986), who studied violin as a postgraduate student at the Academy, now freelances with the English Chamber Orchestra, London Sinfonietta and the London Mozart Players, as well as keeping busy with solo work. She plays duets with **Sarah Down** (1983), pianist, whose recital work has taken her all over England and abroad and who made her concert debut with the English Camerata at the Queen Elizabeth Hall in 1987.

Nicholas Daniel (1983) won the BBC Young Musician of the Year award in 1980 and was the first British prizewinner at the 1986 Munich International Oboe Competition. He has recently been appointed to the teaching staff at the Guildhall School of Music and Drama.

Nicholas Daniel

Laurence Jackson, violinist (1989), who has just completed his course at the Academy where he was a pupil of Maurice Hasson, made his solo recital debut in the Purcell Room a few months ago. At a local recital at the Petersfield Music Club recently, the reviewer in the *Alton Herald* commented that 'his playing was as God-like as the music'. Laurence won the English Heritage Award in 1983, 1985 and 1986 and received an English Speaking Union scholarship to study in Banff, Canada.

Emma Lowe (1985), who is currently a repetiteur with the Mayer-Lismann Opera Workshop and **Florence Daguerre** (1989) are part of a trio called the London Moving Theatre whose production of 'and the mice will play....' tells the story of a singer, pianist and clown through some of the great cabaret classics. The *Guernsey Evening Press* reported the show 'an evening of riotous fun'. Their clown, who did not attend the Academy, is current Young Clown of the Year.

Samantha Robertson (1984), who was the first cystic fibrosis sufferer to undergo liver transplant surgery, has fought back since illness

first threatened to end her hopes of becoming a professional singer. In her final year at the Academy, when on the opera course, she underwent life-saving surgery.

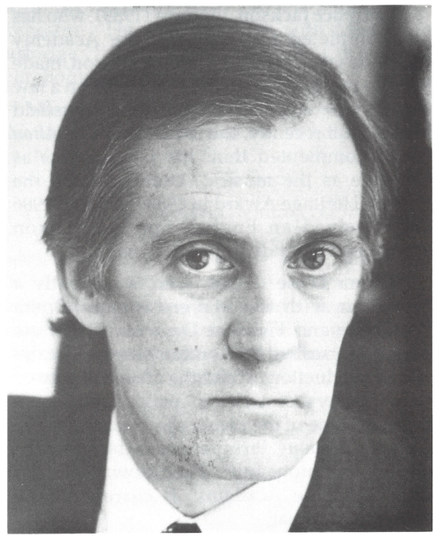
Mark Wigglesworth (1989) has won the 1989 Kondrashin International Competition for young conductors and, as his prize, he has been invited to conduct the Royal Concertgebouw, Moscow Philharmonic and Montreal Symphony orchestras.

Nicki Moss (formerly Woods) (1985), oboist, has played with the Scottish National Orchestra as well as in the pit for several West End shows. She is a regular member of the Lecosaldi Ensemble, a group of some seven or eight players specializing in Baroque music, whose home venue is the City. They are making their first United States tour this year. Conductor is **Peter Lea-Cox** (1967).

Phillip Dunn (1983), who did not pick up the guitar until he was 16, specializes in the music of Spanish composers, teaches the guitar and lute and gives about ten concerts a year all over the country. He did not become a full-time student until the relatively late age of 29, previously working in a variety of jobs including being a bus driver in Yorkshire. After studying at the Leeds College of Music, he was invited by the Academy's professor of guitar to pursue a postgraduate course at the Academy.

Georgina Zellan-Smith (1959), who was formerly a professor of piano at the Academy, has been visiting from her New Zealand home and playing some recitals throughout the country.

John Willan (1973) is Managing Director of the London Philharmonic.



John Willan

Dr **Olive Lewin** (1971) is Director of Art and Culture in the Office of the Prime Minister of Jamaica and has had responsibility for setting up the Jamaica Memory Bank which aims at researching and documenting Jamaica's vast wealth of oral traditions. She is also the Executive Director of the Jamaica Institute of Folk Culture.

Howard Davis (1963) and **David Smith** (1965) are members of the Alberni String Quartet.

Douglas Cummings (1965) is Principal Cellist with the London Symphony Orchestra.

Lionel Handy (1980) is the cellist with the Hanson Quartet.

Rodney Stewart (1952) is Chairman of the Philharmonia.

Lawrie Lea (1957) is Manager of the BBC Symphony Orchestra and is married to **Marion Bridgeland** (1958).

Jean Harvey (1953) is Chief Examiner for the Associated Board of the Royal Schools of Music.

David Johns (1970) has worked extensively with the Melos Ensemble and the English Chamber Orchestra and broadcasts regularly. He has just returned from a tour of the Eastern Caribbean.

Diana Cummings (1961) leads the English String Quartet.

Amelia Freedman MBE (1964) is the founder and Director of the Nash Ensemble whose 25th Anniversary was celebrated in 1989. Other former Academy students who play for the ensemble include **John Pigneguy** (1966), **Christopher van Kampen** (1969), **Marcia Crayford** (1971), **Skaila Kanga** (1966) and **Duncan Prescott** (1987). Amelia Freedman is also the Director of the Bath Festival.

Nona Liddell (1947) leads the London Sinfonietta which includes **Sebastian Bell** (1961) and **Christopher Van Kampen** (1969).

Clive Gillinson (1969) is Managing Director of the London Symphony Orchestra.

News of former Academy students is always most welcome. We would like to hear of your future concert engagements, career changes, or other information suitable for this magazine's news pages.

Adventures in Russia – From Starvation to a Feast

In 1987, James Kirby won a British Council Scholarship and went off to the Soviet Union for two years to study at the Moscow State Conservatoire with Tatiana Nikolaeva and Eliso Virsaladze. He provides some vivid reflections of his experiences in Russia.

After returning to normality during the summer of 1989, I have begun once again to enjoy my creature comforts. But I miss the spirit of adventure. Why aren't people looking at me with that strange, sad stare? Why can I cross my legs in the Underground without being scolded by a huge-busted *babushka* ? Why is nobody interested in buying my Barbour? Why does nobody sidle up to me in the street and make me an offer for my shoes?

For being a foreign student at the Moscow State Conservatoire is not only a matter of being concerned with music. The whole 'Moscow Experience' is much more than that. It is to do with the people of the Soviet Union, how they live and the way in which a foreigner fits into this bizarre system.

I lived in the Moscow State Conservatoire Hostel – a grand name for a drab five-storeyed building in north-west Moscow. Here are housed all the foreign students and the non-Muscovites who also study at the Conservatoire , about 600 in all. Foreigners are obliged to share a room with a Soviet; mine was a Bashkirian Jew from Magnitogorsk in the Ural Mountains. Quite often for people from 'suspicious or dangerous' countries, such as Britain, the room-mate is most probably either a KGB informer or, as in my case, a member of the Communist Party. Only after many months did my room-mate reveal that he was a member of the Party for the wrong reasons: to ensure for himself a slightly higher standard of living (better accommodation, job prospects, etc.) in the desperately provincial town of Yfa where he was to become a teacher in the Institute of Art.

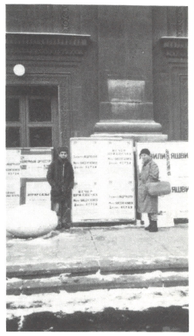
Quite a collection of people live together in the hostel. To the left of my room were a Dane and a Russian, to my right a Yugoslav and a Belorussian, opposite a Phillipine and an Armenian, a Moldavian and a Chinese. If I walked just a few paces down a corridor I was sure to encounter somebody of interest. I would often nip to the kitchen to put the kettle on and meet, say, the first Cambodian composer ever to study in the USSR, or a swarm of Vietnamese cooking up rotting fish heads.

The hostel is not a place for the faint-hearted. A couple of sharp inhalations of air through the nostrils is quite enough to give the nervous newcomer a fairly accurate idea of where the toilets are. On actually entering them he is likely to discover a certain lack of privacy – sometimes the doors will not close. Such extravagant luxuries as toilet seats and toilet paper are absent, as are soap and towels in the washrooms. (By the way, the myth that *Pravda* is used as toilet paper is true!)

To eat at the canteen (*stolovaya*) is ill-advised. It usually results in illness – in extreme cases, probably in death. One friend remarked, 'The food slithers uneasily down, wanders around for a bit, then pops up again.'

Practising facilities are intriguing. Every room boasts an upright piano (usually a 'Red October' of appalling quality) but there is a kind of basement underworld called the 'Repetitory' where there are about forty rooms with pianos which can be booked for a period of five hours. This involves negotiation with one of three women who take it in turns to staff the 'key room'. This is a job which must surely rank pretty well at the bottom of the hierarchy and so the women have a golden opportunity to pour out their wrath on, or simply drive to distraction, those more privileged than they – foreign students are the ideal target. The most eccentric of these women is 'Auntie Panya'. She is apt to give her favourite students presents such as Aeroflot lemon-scented face-wipes, or dried fish – but usually for me she had a few stale old biscuit crumbs or a couple of grubby sweets in exchange for her daughter's hand in marriage!

One of my greatest pleasures in Russia was to travel. I was, I think, the first Westerner to visit Magnitogorsk (until a few years ago a city closed to foreigners). I was invited to play there by my Communist room-mate, and had the rare opportunity to live in one of the grim tower blocks, built as part of Stalin's 'five-year plan city' in 1929. It is famous for having one of the highest levels of air pollution in the USSR, as its life-blood is the magnet plant, where a large proportion of the town's population works. Indeed, the fact that my room-mate was a pianist of very considerable powers was extraordinary, since his parents are both 'salt of the earth' metal workers whose daily life is appalling.



James Kirby (l) and Marat Besingaliev in Alma-Ata

I had more adventures in Yakutsk (East Siberia). Only a few hundred kilometres north of this is Verkhoyansk, the world's coldest place, where in January the temperature drops to -70° centigrade. I travelled in February in the much milder weather of -40° C with a Khazak violinist and Chinese pianist as well as our 'impresario', a Yakution composer of extremely modest musical talent, but with very good organizational ability. Since Yakutsk is a 'sensitive area' we were under the constant surveillance of Lova, our driver, who was benign and friendly, but actually KGB. I was was stared at in disbelief by a group of drunkards in a car spare-parts factory (where, believe it or not, we played a concert) and giggled at by a gaggle of fat women in a fur factory (another concert). I can't resist recalling the moment when I was being interviewed together with the Minister of Culture for Yakutia on a 'phone-in' on Radio Yakutsk. Asked by a caller if she knew when the opera theatre would be reopened she replied 'I didn't know that there was one'.

Another marvellous occasion was what was to have been the grand climax of the trip – a concert in which the three of us were to perform our concertos with the Yakut State Symphony Orchestra. The conductor was a 78- year-old lady, half-Ukrainian, half-Yakut: sometimes she would over-anxiously bring the orchestra in about four bars too early in my solo passages, 'so that they'll all start together'. I was fascinated by the orchestra, who were all dressed in *unti* – knee-length reindeer boots decorated with coloured beading. There was only one cellist and the leader had a complete set of what appeared to be steel teeth. In the rehearsal the clarinettist played with no sound at all except for the noise of escaping air. When I gently put forward the suggestion that he might possibly play with a little more sound he stood up and hurled violent abuse at me. He later cornered me, prodded me in the stomach with his clarinet, and demanded a video player.

When the day of the concert arrived it was discovered that, with typical Soviet efficiency, it had been advertised on the radio as starting at 12 noon, but in the newspaper at 3 pm. The decision was made to hold it at 12 noon, but this was not announced. The fact that the box office opened at 1 pm was also ignored. The result was that only a very small number of people actually came to the concert – those who had heard the radio advertisement and bought their tickets in advance. The rest of the potential audience spent about two hours waiting outside in the cold (-35°) for the box office to open, and by the time they had bought their tickets the concert was over.

One of the most rewarding things during my time in the USSR has been my friendship with the Khazak violinist, Marat Besingaliev. We bumped into each other by chance, played through some pieces for fun and he immediately invited me to play with him in Alma-Ata, the Khazak capital. This town is situated just 200 kilometres from the Chinese border and nestles at the foot of a tremendous mountain range, some of the mountains exceeding 5000 metres — a breathtaking sight in winter, the time of my first visit. This was before *Perestroika* had reached those parts and I had to go under a false identity, with a Russian name. Since then things have loosened up considerably and I have been back twice more. We have given recitals each time (including the first performance of the Elgar violin sonata in Khazakstan), have played with the Khazak State Symphony Orchestra three times, made a television programme which has been broadcast on national TV, and a record of Mozart concertos for 'Melodia', the State record company.

The hospitality which I have received in Alma-Ata has been beyond belief. Marat comes from a large family of eight brothers and sisters; his parents live in a small wooden house on the outskirts of Alma-Ata. There is no hot water, occasional cold water, no toilet, and until recently no heating. How his mother manages to cook the most marvellous meals on just one humble electric ring I shall never be able to understand. A typical evening meal might start off with various hot breads filled with meat and cheese, a crispy pancake-like substance called *hvorst*, salads and pieces of fish. Then might follow *manti* – giant chunks of pasta stuffed with meat, onions and spices. After this a whole chicken will be placed on the table with potatoes, vegetables and more salad. Having struggled one's way through this, and feeling completely stuffed, the main course would arrive, called *piat paltzy* or 'five fingers' – an enormous plateful of pasta and lamb sprinkled with onions. All knives and forks are now dispensed with, sleeves rolled up and the dish is consumed with hands only. Cake, sweets and fruit follow, with tea or camel's milk. The whole meal takes several hours and is washed down with several bottles of extra-strength Khazak vodka or *balzam* (a kind of alcoholic cough mixture made from 1,000 different types of crushed grass), cognac and wine. After this a performance would be given on the *dombrai* (the national folk instrument, shaped like half a pear and with only two strings) by Marat's father, who is an acclaimed virtuoso on this instrument, and dancing and singing by his mother. Then we would all curl up in the *yiorta* – a kind of Khazak wigwam – and go to sleep.

In September 1989 I was able to repay Marat's hospitality by inviting him to England for a concert tour. I feared he would find our audiences cold and unresponsive after the almost hysterical enthusiasm of the Soviet audiences, but I was delighted that he was most warmly received here, especially in our concert in Grimsby. I can only hope that he found roast beef and Yorkshire pudding, and unlimited supplies of soft toilet paper, as exotic as I found Khazak fare!

Developing the Academy

Peter Shellard takes a look into the Academy's future and explains the role of Development Director

OK, I can understand what an Appeal is, but what does Development mean? Are you going to knock the building down and start again?' I checked hastily in my letter of engagement but could find no mention of demolition. I assured my questioner that I hadn't been drafted in to develop the property, simply its external sources of finance.

My brief on joining in April last year was to enlarge the base of the Academy's alumni-gathering operation (out of 10,000 names and addresses of living ex-students, we have now located 3,500); oversee the Academy's publications (i.e. items like the Prospectus, the Newsletter and this Magazine); market the Academy to the public (through concerts, feature articles in the press, etc); and above all to assume responsibility for its fund-raising activities. All these items are part of what today is called 'development'. It is a matter of raising the Academy's profile, and securing friends as well as funds.

My first priority, I realized, was to produce a new brochure about the Academy, something that could serve both its public relations and its fund-raising requirements. Hence the document called 'The Development of Excellence', which is just about to appear. I drafted it last summer, took into account the many suggestions for refinement, and had the final version ready by September. It takes up where the Appeal brochure, 'The Pursuit of Excellence', left off – and rather deliberately echoes that title which caused so much furore in 1986. Coming as I do from a background in commerce (I was a publisher for many years) I was astonished to learn that the Academy's public statement of its pursuit of excellence had raised so many hackles. I make no apology for further provocation – what was sauce for the goose then is sauce for the gander now.

The plan is to use 'The Development of Excellence' in a new drive for private funds in 1990, to seek recurrent income, annual giving and planned donations. Government grants are never enough – not for all the bright initiatives that the Academy has. The costs of mounting operas, putting on concerts in London halls, bringing international musicians to teach at the Academy, running a summer school, renovating Duke's Hall, building better facilities for teaching and recreation, providing equipment, scholarships and bursaries – the various 'extras' make up an almost endless list. To implement all these plans, the Academy has to develop new contacts with private donors, to try and secure regular income that will help to keep it immune from fluctuating levels of government commitment. It's not an easy task, but it's a very necessary one. Laudable educational plans for the Academy's future require considerable financiial investment.

No day seems to be the same in the Development Office, and that very variety is the spice of my life. One moment I might be trying to organize a concert tour to a far-flung part of the world, the next dealing with a chap who walks in off the streets and wants to leave money in his will for a needy Academy student. I seem to be part-Barnum and Bailey, part-Mr Kipps. The beauty of the job is the opportunity to swing from one financal extreme to the other, from discussing million-pound renovations in the morning to producing 30p postcards in the afternoon.

You may have noticed that one of those new Academy postcards features the famous 'Archinto' viola by Stradivari. The photographs were taken in the Concert Room within a few days of my arrival. During the session the fire alarms went off. We ignored the first two alarms but decided, on the third, that we ought to leave. The safest haven for the Archinto was under my coat, and in this fashion I legged it into the Marylebone Road. You can imagine my thoughts – Where's the nearest dealer? Only four days here and now my fortune's made! Can I leave the country before the Administrator catches me? But I nobly banished the idea of developing my own finances, rather than the Academy's, and meekly wandered back with the precious instrument held in front of me, like a small boy denied his sweets.

My role as Director of Development, I hasten to say, does not very often involve having a million pounds in my hands, albeit in kind rather than in cash. But if someone would be kind enough to send me a cheque for a million, I would happily take it to the Accounts Department for safe keeping: I certainly wouldn't look a gift horse in the mouth. Over the next few years the Academy will need a million and more to finance its adventurous but realistic schemes, and the task of 'Development' will be to co-ordinate a vast range of activities to help achieve those goals. To paraphrase Robert Browning, 'RAM's reach should exceed its grasp, else what's a heaven for?' Developing the Academy, in the ways I have briefly described, is not just a job for one person but for all of us. It will be a challenge – stimulating, fun, demanding and exhausting. Already, after only nine months, I can plead guilty to all four counts.

String Profiles

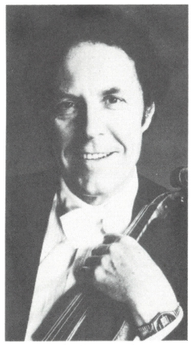
In the first of a series featuring the teaching staff of the Academy, John White, Head of Instrumental Studies, concentrates on the violin staff.

Howard Davis

At present there are 14 Professors on our staff, plus the two violinists of the Amadeus Quartet. Of these, eight were born abroad and half received part or all of their training at the RAM. There is a good balance in age and experience and a real feeling of team spirit throughout the faculty.

I would like to introduce my colleagues in alphabetical order, starting with South African-born **Peter Carter**, the first violin of the Allegri Quartet, who joined in September 1989. He trained at the RCM with Albert Sammons and Alan Loveday and, later, at the Bruxelles Conservatoire, with Carlo van Neste. His professional career has been largely devoted to chamber music and before joining the Allegri he had periods with both the Dartington and Delmé Quartets. In early 1990 the Allegri will perform all the Mozart Quintets in a series of lunch-hour concerts at the Queen Elizabeth Hall. Recent recordings include the Mozart, Weber and Jean Françaix Clarinet Quintets.

Next in order is **Derek Collier**, who studied at the RAM with the legendary Spencer Dyke. Derek gave his first broadcast at the age of 13 in a programme specially relayed to America. He undertook further study with Campoli, and some years later they performed many works for two violins including the first broadcast performance of the Malcolm Arnold Concerto. He has premiered many new works including the English premieres of the Violin Concertos by Boris Blacher, Rodrigo and Dag Wiren. He had the special honour of appearing as soloist at the first night of the Proms with Sir Malcolm Sargent and has made records for HMV, Pye and Decca. For a number of years Derek was leader of the Bournemouth Symphony Orchestra. He has written many works for the violin and recently gave the first performances of his *Labyrinth* and *Valse souvenir*. His scale book, published by Faber, has had tremendous success worldwide.



Erich Gruenberg

Diana Cummings was born into a musical family. Her father, Keith Cummings, was viola player in the London String Quartet and her two brothers are both professional musicians. She studied at the RAM with David Martin, in Rome with Remy Principe and in New York with Louis Persinger. Chamber music has always been a prominent part of Diana's career – the Cummings String Trio was formed in 1975 – and more recently she has performed with the English String Quartet, whose recording of quartets by Mendelssohn has just received the Music Retailers' Association Annual Award of Excellence. Diana has recently given the first performance in Finland of the Violin Concerto by Sir Peter Maxwell Davies. She is also active as a freelance orchestral leader and has been guest leader of the London Philharmonic.

Howard Davis was a student contemporary of mine at the Academy and we were founder members of the Alberni String Quartet (at that time Howard was second violin). Howard studied with Sydney Humphreys and Frederick Grinke. He has led the Alberni for many years and has toured throughout the world, including two very successful trips to China. At present the Alberni are recording the complete quartets of Mozart and Beethoven. He gives regular recitals on the Baroque violin with his wife, harpsichordist Virginia Black. During the summer of 1989 Howard gave a series of violin master classes in Sweden. Amongst his other keen interests are photography, woodwork and painting.

Derek Collier

Erich Gruenberg's early training was in his native city of Vienna. After winning the Carl Flesch International Violin Competition, which launched his career, he made his home in London. He appears regularly with many of the leading orchestras throughout the world and has a violin and piano duo with John McCabe. Erich's repertoire is extensive and his name is associated with many contemporary works. He has made many records, including the Beethoven Violin Concerto with the Philharmonia and Horenstein.

Jean Harvey is one of a small group who excel on two instruments. As a child prodigy she played both violin and piano concertos with major orchestras. She studied with Myra Hess, Moisewitsch and Albert Sammons and, at the RAM, her professors were Harold Craxton, piano, and Frederick Grinke, violin. Jean played both a violin and piano concerto at the same Promenade Concert. She is a busy adjudicator and holds the post of Chief Examiner for the Associated Board of the Royal Schools of Music.

Maurice Hasson, a distinguished international soloist, was born in France and is also a Venezuelan citizen. On graduating from the Conservatoire National Superieur de Musique de Paris he met Henryk Szeryng, who had an important artistic influence on him. His recordings include a performance of the Bach Double Concerto with Szeryng and a recent CD of virtuoso violin music. He has given masterclasses in many countries and in November 1989 gave a class at the RAM in French repertoire.

Carmel Kaine was born in Australia. Like Jean Harvey she showed outstanding talent as a child and entered the Sydney Conservatoire at the age of eight. She came to study at the RAM with Frederick Grinke, and then undertook postgraduate studies at the Juilliard School of Music with Ivan Galamian. She was awarded first prize in the Vienna International Violin Competition. For ten years she was a regular member of the Academy of St Martin-in-the-Fields and some of her solo recordings with the orchestra won international awards. During July 1989 Carmel was invited to Australia to give a series of recitals, masterclasses and private lessons at the Victoria College of Arts and other centres in Australia.

In the late 1940s Donald Brook's *Violinists of Today* included a chapter about a young violinist described as on the threshold of a brilliant career. This was **Nona Liddell** who, on completing her studies at the Academy with Rowsby Woof and then Paul Beard, made her debut at the Proms at the age of 20, playing Vaughan Williams's *The Lark Ascending* with Sir Adrian Boult. She has been leader of the English String Quartet for 16 years, also violinist in the Richards Piano Quartet, and her violin and piano duo with Daphne Ibbott dates from their student days together at the Academy. During the last 20 years Nona has been leader of the internationally renowned London Sinfonietta with whom she has recorded many important works including Kurt Weill's Violin Concerto and the complete version of Stravinsky's *The Soldier's Tale*. In November 1989 she performed Kirchner's Concerto for violin, cello and piano with Christopher van Kampen and the Sinfonietta at the Queen Elizabeth Hall.

Clarence Myerscough also studied at the Academy with Frederick Grinke and then in Paris at the Conservatoire National de Musique, where he worked with R. Benedette, Pierre Pasquier and M.Devaux. During 1989 he gave the first performance of two works by Alan Ridout, as well as undertaking a major tour in France, recordings for RTE, a duo recital with his daughter Nadia (an ex-RAM student) in Zürich and an illustrated talk on the violin and violin-playing for RTE. His recital of Russian music with Jean Harvey, piano, was a highlight of our String Repertoire Class early in 1989.

György Pauk was born in Budapest where he entered the Franz Liszt Music Academy at the age of 12. In 1961 he settled in London and since that time has established himself as a major solo artist throughout the world. His recordings include prize-winning records of Berg's Chamber Concerto and Tippett's Triple Concerto; during the coming months he will record Mozart's complete works for violin and orchestra. His wide-ranging repertoire includes many major 20th-century works. He is also a member of the Frankl-Pauk-Kirshbaum Trio.

Carmel Kaine

Like a number of her colleagues, **Jill Thoday** was awarded a scholarship to the RAM where she studied with Rosemary Rapaport and subsequently with Frederick Grinke. Throughout her career she has worked as a freelance violinist and teacher. A few years ago Jill was invited to teach at the Interlocken Art Academy in Michigan, USA and she has coached at a number of summer schools in this country and in Europe. She co-ordinates the first-year String Repertoire classes and was the RAM representative at the 1989 European String Teachers' Association conference in Manchester. Like Derek Collier she is also on the staff of the Junior Academy. Her duo with Clara Taylor, piano, has given concerts throughout the UK and a few months ago they gave a very successful Purcell Room recital.

Christopher Warren-Green studied violin at the RAM with David Martin and has held the position of concert-master with the BBC Welsh Symphony Orchestra, the Philharmonia Orchestra and, for a short period, with the Academy of St Martin-in-the-Fields. His concerto recordings and recent recordings with the London Chamber Orchestra, of which he is Director, are available on various labels. He is also Artistic Director and Principal Conductor of the RAM Sinfonia Orchestra.

Chinese-born **Xue Wei** is the youngest member of our violin staff, joining us in September 1989. He studied with his father and then with the leader of the Peking Opera Orchestra. Xue first came to London in 1982 when he was awarded the outstanding merit prize in the Carl Flesch: the following year he received third prize in Japan's International Violin Competition. He became a celebrity in China, leading to a recording contract with RCA. He studied with Yfrah Neaman at the Guildhall School of Music from 1985-87. In 1986 he won the Silver medal in the Tchaikovsky Competition in Moscow, followed by top prize in the Flesch Competition. He plans to record most of the major repertoire for ASV and his solo work is taking him to many parts of the world. Space precludes going any further at the moment, but I hope this glimpse of the talents and achievements of the Academy's violin professors will reveal the strength-in-depth of this splendid team.

Nona Liddell

The Nash Ensemble

Amelia Freedman

The Nash Ensemble has just celebrated its Silver Jubilee. Amelia Freedman, its founder, spoke to Richard Morrison of *The Times*, from which we reprint this abridgement with many thanks.

"The Royal Academy of Music, a quarter of a century ago, was an unexciting place, according to Amelia Freedman. Then a clarinet student, she determined to liven it up. 'The students were too cocooned in their private studies. I happened to be good at organizing extra-curricular concerts.' So she founded an ad hoc group of fellow students called the Nash Ensemble. "

"Twenty-five years, 2,000 concerts and 150 premieres later, the Nash Ensemble's programmes still seem like glorious extra-curricular jaunts – full of imagination; the commissioning of composers as bold as ever. Amelia Freedman – MBE, mother of three, director of the Bath Festival – explains why the Nash has lasted, when countless other ensembles have sparkled briefly and died. 'It is not a question of "how did you survive, with your adventurous policy?" It is because we showed adventure that we kept our players. They are people you can excite with ideas, who rise whole-heartedly to the challenge of unfamiliar music.'"

"But the Nash's success must also be attributable to Freedman's canny programming, the opposite of the 'new music ghetto' tendency. Those 150 premieres (which began when she commissioned her fellow Academy students Paul Patterson, Richard Rodney Bennett and John Tavener) have always been tucked into a marvellously rich variety of chamber repertoire, from 18th-century classics to Poulenc, from Spohr to Shostakovich. Still, the Nash does now have an exclusive recording contract with Virgin Classics – and Freedman hopes that the repertoire recorded will reflect the broad span of the Ensemble's concert life.

"And the Ensemble is also in great demand abroad – which reminds Freedman that the young Simon Rattle received almost his first professional conducting on one of the Nash's Spanish jaunts, many years ago. 'I remember the occasion vividly, because at the time we were experimenting with abandoning formal concert gear. We appeared in black shirts and black trousers. Well, of course in Franco's Spain they all thought we were Fascists. We couldn't understand why their response was so muted.'"

Congratulations from the Magazine to all the members of the Nash Ensemble, and particularly to Amelia Freedman MBE.

The Centenary Banquet of the RAM Club

Her Royal Highness The Princess of Wales, President of the RAM Club for 1989, greets Ruth Harte and Noel Cox at the Centenary Banquet on 10th July.

Ruth Harte reports

It was a sparkling evening from start to finish. The spacious setting of the Palm Court at the Waldorf Hotel, London added a unique ambience for the reception of more than two-hundred-and-sixty members and friends of the RAM Club. There was an atmosphere of relaxed friendliness, everyone experiencing again the special affection which the Club holds in the context of Academy life, both past and present.

The joy and sense of occasion were confirmed by the gracious presence of Her Royal Highness the Princess of Wales, who came to dine with us as President of the Club in its Centenary year.

During the excellent banquet in the Adelphi Suite, toasts were proposed by the President-Elect and the Past-President, and speeches made by Lord St. John of Fawsley and Ian Caddy. Later, Jean Rigby delighted us with a group of songs, appropriately chosen, and brilliantly accompanied by Nicholas Bosworth, two distinguished artists and former students of the Academy. The Princess generously prolonged her visit and met other officers of the Club in the foyer. Before she left, she expressed her real pleasure and enjoyment of the evening. For us it was, indeed, a glowing celebration of the Club's hundredth birthday, and a happy anticipation of the future.

RAM Club Annual Report

Mark Wildman surveys an important year in the Club's history

We have arrived at the end of the Centenary Season. It was with great joy that we learned just a little over a year ago that Her Royal Highness The Princess of Wales had graciously accepted our invitation to be President of the RAM Club during the Centenary Season.

Throughout the season the Committee and the Centenary Sub-Committee have been very active on the Club's behalf. At the start of the season a Register of Members was produced and sent to each member. It is intended that this shall be an annual publication. Indeed, the second register is now with the printer. The preparation of our second register has revealed a remarkable increase in the number of members. The latest count shows that there are now 1,266 members of the Club, of whom 116 are overseas members. Given that there were 740 at the end of the 1987-88 season, this shows an increase of about 62% over the last twelve months – a very healthy state of affairs. This is of course due in part to the Academy paying the subscriptions of recent students for the first five years after they have left. It is also due to the energetic efforts of the Sub-Committee, in conjunction with Janet Snowman in the Development office, that we have recruited about 150 new members in the last three months.

It is always sad to report to this meeting the deaths of members. This season we have lost a number of loyal and devoted friends: Henry Cummings, a Past President and long standing Assistant Treasurer, whose association with the Academy and the Club goes back over fifty years; Derek Gaye, a former Warden of the Academy; Noel Hale, Denis Matthews, Sybil Merrick, Mrs F. Ravenhill, Mrs B. G. Snape and Hilary Urquhart.

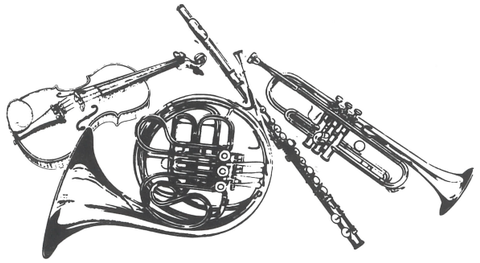
To mark the Centenary, the committee invited Miss Heather Dupré to design a 'Presidential Medallion'. We were delighted that she accepted our invitation and submitted several attractive designs from which the Committee eventually chose.

Social evenings were held in November, March and May when Evelyn Glennie, Philip Smith, Philip Fowke, Richard Stilgoe, Annabel Hunt and Iain Ledingham performed in concerts for us. We wish to thank all these artists for their kindness and generosity in giving their services and affording such pleasure. Undoubtedly the highlight of the social season was the Centenary Banquet held at the Waldorf Hotel on July 10th. It was a great honour to have with us on this important occasion our President, Her Royal Highness the Princess of Wales. The banquet was supported by a large number of members and guests, many of whom had travelled from as far as New Zealand, Australia and Canada. The occasion was one of conviviality and sociability where the speeches, the performing of Jean Rigby and Nicholas Bosworth and the food and wine were of the highest order, all contributing to a memorable evening worthy of the Club's Centenary.

We extend our grateful thanks to the following members of the committee who now retire: Lesley Lewis, Margaret Hubicki, Diana Cummings and Lisa Cowling. We send our greetings and thanks to Her Royal Highness The Princess of Wales at the end of this, her Presidential Year and offer our President-Elect the warmest of welcomes. Noel Cox has long been a loyal and devoted member of the Club. He was President in 1977. As Chairman of the Centenary Sub-Committee he has guided our committees during the last year. The Club is indeed most fortunate that Noel will be at the helm this season. His clear-sighted practicality and enthusiasm will prove to be invaluable and we look forward to his year of office with keen anticipation and pleasure and in which he will be so ably supported by his charming wife, Jean.

We would like once again to place on record our thanks to Miss Helen Chrystowska and Miss Lynne MacDonald, both of whom do so much for the Club on our behalf. Looking to the future, the Committee has organized a season of events it is hoped will give pleasure. This season we shall receive a visit from Vanya Milanova, the distinguished Russian violinist. She will be accompanied by Geoffrey Pratley. On the 9th June there will be an annual luncheon instead of the annual dinner, to be held at Regent's College, Regent's Park, followed by an afternoon string quartet concert. This will be held in the Refectory at Regent's College. The Committee has been urgently looking at ways in which the Club can actively support the RAM. We are pleased that the Club was able to meet the entire cost of the first issue of the new magazine and is to support a concert in the Academy's American Music Festival. There are other ideas which will be considered at forthcoming Committee Meetings.

In conclusion, I should like to thank the Officers of the Club, the Committee and the Centenary Sub-Committee for their support and hard work, which has been considerable over the last 12 months. In particular, I should like to thank Noel Cox, Christopher Regan, Margaret MacDonald and Pete Smith; and also Richard Steele, who was largely responsible for the financial planning and budgeting of the Banquet (no mean feat as the financial statement shows). I wish the Club and President-Elect a successful and enjoyable season.



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In My View

In the first of a series of interviews with celebrated Academy staff, Chris Huning talks to Michael Thompson

For someone who claims that a 'healthy cynicism' is an important part of succeeding and surviving as a professional musician, Michael Thompson gives a good impression of intense enthusiasm for music, the French horn, and the whole world in which he works.

Indeed he began a relatively short period at the Royal Academy with a very distinct set of priorities – dominated by an 'obsessive fascination' with playing the horn – which would seem very far removed from any kind of cynicism at all. Within this obsession, his priorities apparently become a little more defined: first-study lessons, First Orchestra rehearsals and thereafter any playing he could get. And this after starting in the middle of the academic year on his seventeenth birthday. He claims that he was over-awed and 'in at the deep end'. He found himself immediately in the First Orchestra playing principal horn in Mahler's Symphony No. 7. Evidently he was sufficiently under-awed to get over that enormous first hurdle: after only five terms at the RAM he auditioned for the principal horn job with the BBC Scottish Symphony Orchestra – 'for experience'. He puts the fact that he got the job down to being very lucky and in the right place at the right time. Having had that bit of outrageous 'luck' at the age of 18, Thompson's good fortune seemed to continue as he found himself in the right place at the right time to get the principal's seat in the Philharmonia in 1975. In 1985 he embarked upon what has turned out to be a quite extraordinary independent career as soloist – we should all have such luck!

Initially, he gave this career move two or three years to suceed after finding himself faced with a choice that most musicians would give an arm for: either he could stay with the Philharmonia (he stresses that he was very happy there but knew exactly what the future held) or he could leave to try for more solo work. He thought a solo career might end in disaster: the fact that those two or three years turned out better than he could have imagined is now a well-known fact, and he now has neither the time nor the inclination to go back to full-time orchestral work. Thompson does not share the popular view that he is that unique phenomenon: a brass player who has been able to forsake regular orchestral work to become an international soloist. Apart from pointing out that he is by no means exclusively a soloist, he finds it important to strike a balance between standing in front of one's colleagues and sitting next to them.

On the question of balance, he expands somewhat. To be successful or not in the music profession goes some way beyond the accepted prerequisites of the correct physiognomy and co-ordination plus the necessary musical talents. To be able to cope continually with the psychological element and the many attendant stresses requires a particular kind of balance and mental stability that form his 'healthy cynicism'. This, he feels, is to some extent bred into students whilst at music college. When asked about his impressions from a professor's view-point, rather than that of a former student, he pointed out that initially he found things 'less than idyllic', although he also believes that inherent weaknesses in the system also form some of the strengths of both the colleges and the music profession in Britain. These weaknesses, often quoted and much in the public eye, have been considerably reduced in the major teaching establishments in recent years. Michael Thompson compares teaching in the UK to his experiences abroad as a teacher, and has found quite startling differences in the environment in which students work – things such as rehearsal space, rehearsal time, teaching time and library facilities are all in abundance. For all that, he finds the approach to teaching, the methods used, not markedly different from his own. The system here breeds a quite different attitude – something of the 'spirit of the blitz', as he puts it – that has become one of the greatest strengths of London musical life. He does not think it discouraging that colleges often find difficulty in getting students to give priority to attending rehearsals because they are too busy getting all kinds of experience elsewhere. This pressurized atmosphere, Thompson feels, has resulted in the staggeringly high standards of playing that prevail now in this country, more so, he thinks, than anywhere else. Whilst he does think that British orchestras are drastically under-funded, this does not detract from the edge they have over many foreign counterparts which are backed with seemingly limitless funds. Ideally, this should result in highly paid contract orchestras with the money and cachet necessary to attract the best players. But, he thinks, it does not necessarily work that way. Instead, it can often have a cushioning effect resulting in rather bored players, which ultimately prevents them from becoming part of a 'super orchestra'.

From Michael Thompson's portrait of the idiosyncracies of London's musical scene, he has emerged as a perfect example of the type of excellence now pursued by the Academy and of a system which is now producing players that even he finds 'frightening'.

Michael Thompson

The Guild and The Friends

Sir David Lumsden and Philip Feakin survey the achievements and objectives of these recently formed organizations

The idea of an association for honorands of the Royal Academy of Music was mooted early in 1986 by Norman Tattersall FRAM. As always in the creation of a new organization, it took longer than we imagined to establish it on a formal basis, and not until June 1989 was the first AGM of the new association held. Letters then went out in July inviting the eligible candidates to join, and I am delighted to say that the response has been most encouraging.

At an early stage, Christopher Morris had the inspired notion of naming the association the Guild – a title that immediately calls to mind those medieval characteristics of artistry, craftsmanship, duty and comradeship. The same qualities, I am quite certain, are to be found in the members of the Royal Academy of Music Guild, a body that comprises only those who have been awarded the highest honours the Academy can bestow: namely, Fellows, Honorary Fellows, and Honorary Members. There are nearly 500 such recipients, distinguished men and women who have either scaled the heights in their chosen musical fields, or who have provided signal service to the Academy.

The Guild exists for two reasons. First, it has constitutional objectives: 'to promote the charitable purposes of the Academy and to advance the musical education of the students'. Second, it is intended as a forum within which members can meet one another socially. Following the AGM, there was a successful inaugural meeting and then the first official Guild 'social' took place quite recently on 10th November, where members relaxed over a buffet supper before hearing the Academy's String Orchestra in concert in Duke's Hall.

"The Guild ... is a splendid institution in British music education, and one of which we can be very proud"

The Academy now has three formal support groups – in order of founding, the RAM Club, the Friends and the Guild. A hundred years may separate the last from the first, but all are equally important to the Academy as we enter the 1990s. I welcome the formation of the Guild. It is a splendid institution in British music education, and one of which we can be very proud. Long may it flourish. It is gratifying to know that over £1000 has been received in response to the Presidential Medallion Appeal.

Sir David Lumsden

I hope that many of you reading this will already be aware of the existence of the Friends. However, for those who have not heard of us, I should begin by saying how it all started.

At a concert presented by the Academy at the Barbican in March 1988 leaflets were given to those attending. These asked people who might be interested in an Association of Friends of the Royal Academy of Music to fill in a form and return it to the Academy. There was sufficient response to warrant an inaugural meeting at the Academy in May. At this meeting, which was addressed by the Principal and Lady Lumsden, a number of people volunteered to serve on an initial committee, which met during the summer of 1988, and by the start of the Autumn term of the 1988/89 year the Friends were in business.

The first visible sign of existence was when the new overseas students were entertained to tea just after the beginning of term. This was repeated again last year as it was felt to be a suitable way of showing that the Friends had those students' interests at heart. The most notable activity of the Friends so far has been the Friends' evenings. The objective of the Friends' committee has been to choose three evenings each term when the Friends can come to a concert at the Academy and meet together before and afterwards. Our aim has been to select those concerts that are of general interest and which will also reveal a good cross-section of the music-making within the Academy.

Since holding our first AGM in May 1988 it has been gratifying that a substantial number of Friends have renewed their subscription. I would, however, like to see the numbers continue to rise so that they become thousands rather than hundreds. We are increasing the publicity activity with a leaflet that can be handed out and inserted into programmes, and with an excellent poster. If you would like to become a member, or if you know of someone else who would, please get in touch with the Development Office at the Academy. We all very much hope – and expect – the Friends to go from strength to strength.

Philip Feakin

Alumni Reunion Day

Andrew Stewart reports on a successful 'first' for the Academy

November 11th is traditionally a day to reflect on the past. For the first-ever gathering of former Academy students there was much to talk about, many old friends to see and, of course, music to be heard, stylishly played by today's students. Seven decades of Academy history were represented on the day by over 300 *alumni*, ranging from Mollie Fuller, who left in 1924, to Matthew Dixon who left in 1989. Looking through the cast-list of those in attendance, one could be forgiven for assuming that it was the draft contents for a history of British music in the twentieth century, or perhaps a *Who's Who* guide. Instrumentalists (both popular and classical, solo and orchestral), singers, teachers, composers, conductors, scholars and administrators: the full gamut of the music profession is blessed with Academy-trained practitioners, and they were present in force for Reunion Day. Barbara Kirkby-Mason, Sir Vivian Dunn, Cedric King Palmer, Harold Nash, Norman Tattersall, Skaila Kanga, Paul Patterson, Jocelyn Abbott ... the choice of names is almost endless. Together with those who have achieved a degree of recognition and fame within the profession were many whose work in teaching and administration maybe less well known but which is also practised to the highest standards.

David Palmer, who left in 1965, is a member of the group Jethro Tull. He is also known as a composer and arranger. His impressions of the day were favourable; indeed, he thought that other gatherings might concentrate on narrower time periods and include more students from each vintage. 'So much has changed since I left. This is the first time I've been back since and there's a lot I don't recognize. I feel as you get older you begin to cling on to things from the past. In that respect it's not the appearance of the Duke's Hall that's important, it's not the seats that matter but it's the people who are on the seats who I remember that are significant.

A similar view was voiced by Harold Clark, for many years a music teacher in Peterborough, who left in 1950. We talked for some time on the Academy then and the way Mr Clark saw it now. 'I was so impressed by the way the piano duo (Volker and Hans-Peter Stenzl) played Liszt's mighty *Réminiscences de Don Juan*. The piano duo was not taken seriously when I was a student. In my days here, when Thatcher was Principal, we did not have the same facilities as today's students. Once, a complaint was made about the speed of service at the college canteen. One day I was queueing for my lunch when the Principal came up and said "How long have you been here?", to which I replied rather dreamily, "O, next month I will have been here for 18 months, Sir." Thatcher immediately replied, "I didn't realize the service was that slow", laughed and walked away.

During the day, student members of the various faculties performed a variety of works, which guests were at liberty to hear in an informal atmosphere. One of the highlights of the afternoon's entertainment was provided by a small jazz group, directed by Canadian trombonist Hugh Fraser, featuring original works and many familiar tunes.

On 13th November Harold Clark wrote to me offering further views on the day. Part of his letter is reprinted below:

"Living a mere 80 miles from London has made it possible for me to maintain contact with the RAM since 1950 beyond the obvious links of the Club and the Magazine, but the *Alumni* Reunion provided the chance of meeting old friends with whom the exchange of Christmas cards has been for many years the only means of communication. This, I am sure, applies to others who attended, and I am not surprised that so many *alumni* responded to the invitation.

"Although I could not keep pace with all events, the music which I heard was an unquestionable joy. Who would have thought that detail and proportion, in (Mozart's Divertimento in D) K. 136 could have been so assiduously pursued without refining the music out of existence? (One recalls, for example, the little motif in the Finale, which trips lightly up the hill and down the other side insouciant maybe, but not casual.) Who, other than those immediately involved, could have predicted that Martin Storey would give such a tautly committed and eloquent account of the first movement of Gordon Jacob's Cello Concerto? And who would have expected a string orchestra, whose players' appearance suggested an average age of 19, to achieve such sonority and intensity in Elgar's Introduction and Allegro? The attack, too, in the 'devil of a fugue' promised by the composer, was honed to perfection.

"It was good to have the Principal's assurance that we shall not have to wait another 167 years for the next *Alumni* Reunion. What matter if the overall programme plan received the occasional jolt this time? It is surely impossible to fit so many events into one afternoon and evening without some flexibility. Resounding thanks to all concerned in arranging the feast!"

It is clear that this event proved popular and that the Development Office and others involved in its organization have begun what many hope is to become tradition.

Mollie Fuller, the most senior alumnus to return

David Palmer

A Day in the Life of Peter Mitchell

The tale you are about to read is one of slavish toil, stress, anguish and strife, played out in an isolated dungeon, deep in the bowels of the Academy on the day they call ... Hallowe'en. Yet this terrible story is entirely true and re-enacted every single day: this is a day in the life of the President of the Students' Union!

I awake at 7 am – an hour most students regard as fictional. A cursory glance at my diary as I stagger into the kitchen reveals a day crammed with meetings and other duties that are the lot of the SU President. Munching my cornflakes, I contemplate the delights that await me in Calendar Committee, Governing Body and, first of the day, the Student Liaison Committee. My brain grinds into action, as the BBC reminds me that I have two hours to battle through the suburbs to the depths of my office. Only 50 minutes today: a remarkably swift and sweat-free journey. A good omen? The Academy is quiet, but the mail is already sorted; grabbing it, I head for the basement. The cleaners have done their work, but the SU office seems to have been missed! It would appear that a party was held in my absence last night. I wade through a sea of discarded glasses and finally sink into the comfort of my chair. I can turn my attention to preparing for the day's duties. Student Liaison Committee is first. I study the agenda, and pull relevant documents from non-existent files dotted around the desk. 'The team' is starting to gather; eight of us proceed to the Board Room. It is 9.30.

Student Liaison Committee – SLC for short – is a thrice-termly forum where the Directorate meets the SU Executive committee to discuss burning issues of the day. Despite the formal-sounding title, business is usually light-hearted and constructive. Occasionally, tempers flare, but the Warden – in the Chair – is always able to cope with this. Coffee is served, and the meeting begins: apologies, minutes, matters arising ... and then ... the Principal arrives. He is to make a statement on a matter of grave concern: the mood changes to one of seriousness as he delivers his report. There is some dissension, but agreement is finally reached. After the meeting we head for the sanctuary of the SU office where people say what they really thought!

It is now 11.00, definitely time for another cup of coffee. The troops disperse. My in-tray is as packed as the Bakerloo line. The first item is a depressingly huge bill for last term's Summer Ball – a distant memory for me, though evidently not for the accounts department of Trusthouse Forte! I issue a cheque, but it is useless without the signature of my Treasurer, who is elsewhere. So it is consigned to his in-tray and marked 'urgent' as a conciliatory gesture to THF! The National Union of Students telephones: did I know about the national shut-down of education on the 27th? I politely explain that the students here are unlikely to want to forfeit a day's practice to stand, shouting, outside the Houses of Parliament. The chap hangs up, disgruntled. The phone rings again – it is my counterpart at Trinity College of Music: have I got a date for rag week yet ... oh, and had I started that report for the Review Body? Had I forgotten that the deadline was only a week away? 'No' I retort – 'I was just starting as you phoned.' I click on the computer and search for the file (actually, I had done four pages so I wasn't doing too badly). I decide to fax the report- so-far to Trinity. As 'Print' is selected, the computer screams *ERROR* at me. I object to aggressive, finger-pointing lumps of technology short-circuiting my plans. But the hand book explains my error, and the machine quickly regurgitates the relevant information.

A quick lunch is snatched, and it's back to the Board Room to discuss the calendar for next term, which seems an absurdly long way ahead. Rag-week date is set for the penultimate week of next term. We emerge at 3.25 – only an hour and a half until Governing Body. I have an item on the agenda (number 17 – comfortably near the end) and have allocated time to prepare myself. My peace is periodically shattered by students with a variety of requests: could they have a SU card? Do I know anything about housing benefit or the poll tax? Could I have the heating turned on? Is it possible to do anything about the coffee in the canteen? 5.00 approaches, and the Board Room is already filling up. (It always strikes me as curious that there are more Governors than the board table can accommodate – still, at least I don't have far to travel!) The meeting commences, and the Chairman decides to alter the agenda order to incorporate other business at the end: 'agenda item 17 then please ... a report by the President of the Students' Union' – there is not even time to get nervous. I say my piece, questions are asked, and a decision is then deferred until the next meeting – at least it's over. I return to the office.

The bar (off which sits, strategically, the Union office) is being prepared for the Hallowe'en ball. Students are busy erecting 'cobwebs' and I cannot help drawing comparisons with the Board room ceiling! The bar is filling up, and business is brisk. As midnight approaches, students begin to stagger home, and the scale of tidying-up that awaits us becomes clear. The place is once again deserted. It takes less time than expected to clear up and taxis are ordered: 'half an hour, sir' informs the voice down the phone. No choice but to accept. It is 1.15 am. As we amble through dark, sleepy suburbs, I contemplate the paradox of my situation: from representative to Board Room to student, and I recall how strange I must have looked at the disco in my City-style suit!

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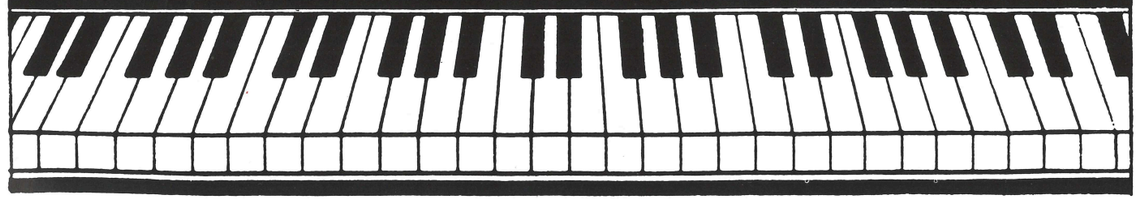

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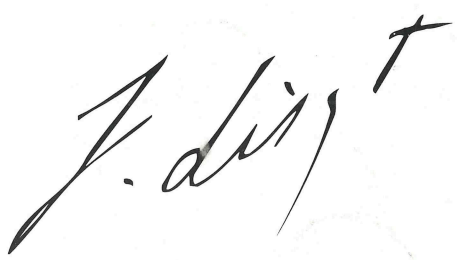

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